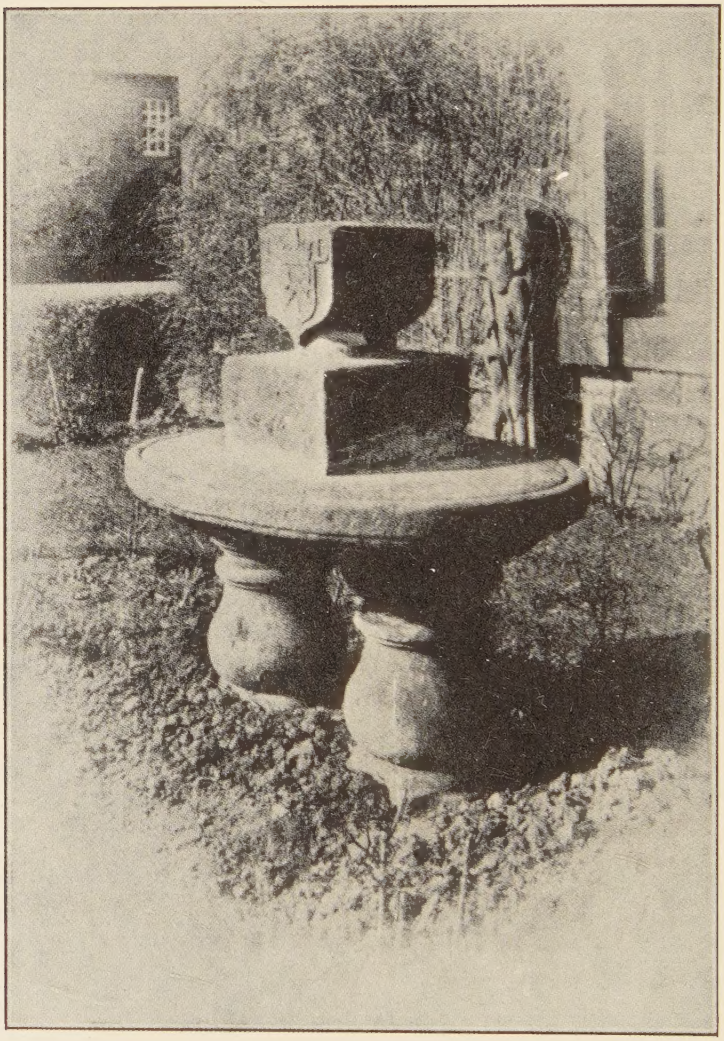
HOUSE MOTTOES AND INSCRIPTIONS



SUNDIAL OF KNIGHTS HOSPITALLERS OF ST. JOHN OF JERUSALEM, AT MILLRIGG, NEAR PENRITH.

[*Frontispiece.*

HOUSE MOTTOES AND INSCRIPTIONS: OLD AND NEW

By S. F. A. CAULFEILD

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'THE LIVES OF THE APOSTLES' 'TRUE PHILOSOPHY' 'DESMOND
'AVENELE' 'THE HOME NURSE' 'THE VOICE OF THE FATHERS'
'THE DICTIONARY OF NEEDLEWORK, TEXTILES, LACE, AND
EMBROIDERY' ETC.

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TO THE DEAR MEMORY OF MY FRIEND AND PARTNER IN LITERARY WORK AND HOME LIFE, AT WHOSE SUGGESTION THIS BOOK WAS WRITTEN

C. DORA DE BLAQUIÈRE

(*Née* BETTRIDGE)

Obiit May 6, 1901

BELOVED, RESPECTED, AND UNSPEAKABLY LAMENTED

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PREFACE

IN presenting this collection of house mottoes and other inscriptions to the public, I cannot claim for it by any means an exhaustive character; it is only representative, curious, and interesting as indications of the turn of thought of the several nationalities from which they were derived, and of the periods of their dates.

Furthermore, it may obtain a favourable reception as the only work of the kind in the English language.

My best thanks are due to Dr. Wallis Budge (of the British Museum); Miss Busk (in *Notes and Queries*); Mrs. Bury Palliser; C. W. King, Esq.; Edward Walford, Esq. (the late); Mrs. Gatty; B. Harris Cowper, Esq.; Robert Chambers, Esq.; Dr. Cobham Brewer (the late); Thomas North, Esq., F.S.A. (the late, whose work was re-edited by the Rev. W. Beresford); and Mrs. E. Hodges.

From interesting works by these distinguished authors I have made, more or less, extracts; or gleaned information from personal interchange of thought.

S. F. A. CAULFEILD,

Lady of Grace, Order of the Knights Hospitallers of St. John of Jerusalem in England.

Member of the 'Incorporated Society of Authors.'

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PART I

INTRODUCTION: ANCIENT INSCRIPTIONS

THE history of house inscriptions carries the student back to very remote times. We find that important events and personal sentiments were recorded on their public monuments by the Pelasgi—such, especially, as their contests with the barbarous aborigines west of the Ægean Sea, whom they displaced, and represented as but half human—centaurs—they themselves riding on their backs.

The dates of the Etruscan inscriptions, the runes of Scandinavia, oghams of the Celts, and the picture-writings of the Aztecs of Mexico, have not yet been decided. The earliest known engraved inscriptions are those of Egypt, which are at least 500 years older than any on papyrus, being attributed to the Second Dynasty, 3000 B.C., and of the reign of Sent. Then follow in point of antiquity the cuneiform inscriptions of Assyria, 2000 B.C. The Chinese, that of Yu, is said to date from 2205 B.C., but this appears to be a moot question. The Lycian, Indian, and Roman

are successively of later date. The great key to the ancient Accadian, Egyptian, and Zend inscriptions (as most readers must know) was found in 1799 in the precious 'Rosetta Stone.' This discovery we owe to Bouchart, a French artillery officer at the Redoubt of St. Julian. It is an oblong slab of black syenite, on which are three inscriptions, one in hieroglyphic phonetic signs, and one in the enchorial or popular character. For the translation of the writings on the Etruscan monuments no such key has yet, I believe, been discovered.

The records traced by hands long laid to rest, on public and private buildings, are touching revelations of human thought and personal feeling, and of deeds performed for good or evil that cannot be undone. They characterize certain epochs of the world's history in divers lands and climes, and often prove most highly instructive to those who possess appreciative 'eyes to see, and ears to hear.'

In certain countries it is clearly to be seen that there has existed a more religious drift of thought and feeling than in our own country, although more evident in the olden than in modern times; for, according to a code of etiquette of recent acceptation, 'the subject of religion as well as of politics should be banished in the social reunions of polite society!'

The recent discoveries in Babylonia include that of a library in the city of Lagas, the origin

of which is lost in antiquity. This collection of inscriptions comprised countless clay tablets, formed nearly 5000 years ago. Assyrian scholars are now engaged on deciphering and translating the greater part of them at Constantinople, which appear to belong to the age of Gudea. The library was discovered by M. Sarzec, and, like the tablets carried away by the American expedition from Nippur, it contains 'sillabaries, letters, texts, votive tablets, inventories, tax lists, plans of estates, contracts, and building inscriptions' — so we learn from Professor Hilprecht. Thus we see how far back into the early ages of the world the custom which forms the subject of this book, of immortalizing human thought, history in general, and the names of distinguished personages, in sculpture, as well as with brush and pen, has obtained.

The most remarkable historical inscription is that of Mesha, King of Moab, who recorded upon it his victory over the Israelites some 900 years B.C., after his defeat by Jehoram and Jehoshaphat. It is of too great length to be given here, but a translation may be read in Dr. Eadie's *Bible Cyclopædia*, together with a facsimile of the original inscription. It is the most ancient of Semitic records on stone, and discovered near the ruins of Dibon by Klein, an English clergyman, in 1868. It exhibits nearly the whole of the Greek alphabet in the identical Phœnician shape.

The Assyrians also employed the walls of their grand imposing buildings for inscriptions, and between the front and hind legs of those colossal winged bulls with human heads keeping guard at the entrance doors we find engraved inscriptions recording the acts of the King. A fine collection of these original sculptures preserved in the British Museum deserve a careful study, for they are grand in their conception, have a distinct individuality, and are majestic beyond description.

Egypt can boast of almost unexampled specimens of engraved writings, both as to richness in quantity and as to extreme antiquity. Those who have not visited that wonderful country may find a large collection of these also in the British Museum, and (unhappily outside its threshold) an example, unsurpassed in interest, in the obelisk which once stood before the Temple of On, or 'House of the Sun.' In the time of Moses, Potiphera was the priest, or prince, of On, and Asenath, the wife of the Hebrew deliverer, was his daughter. The artistic emblem or sign language was identical with letters, and all building inscriptions, graven with the sculptor's tools, painted on wood, or written with a 'pen of iron,' formed the equivalent to letters, recording historical and distinguished names, and to the illiterate the meaning conveyed by those pictorial signs needed scarcely to be explained.

Amongst the most ancient of the hieroglyphic

signs which time has spared us, that of the 'magnificent' Egyptian monarch Osymandyas—who is reputed to have been the first to form a library—should be included in my collection. Amongst the still remaining ruins of buildings erected by him at Thebes, he raised a colossal statue of himself, and on this he inscribed the words:

'I am Osymandyas, King of Kings; whoever will dispute this title with me, let him surpass my works.'

Osymandyas is also known as Memno and Sesostris. The hieroglyphical tablets are extremely well executed on the back and both arms, and the achievements of the hero-King are likewise recorded on the walls of the magnificent temple. This splendid historical relic has been thrown from its pedestal and shattered.

Another very remarkable inscription, which appeared on the Temple of Isis, ran as follows:

'I am whatsoever is, whatsoever has been, whatsoever shall be; and the veil which is over my countenance no mortal hand has ever raised.'

Surely some knowledge of the true faith—corrupted by fables—may be traced in these words. It is a description of Him who proclaims Himself: 'I am Alpha and Omega, the beginning and the ending . . . which is, and which was, and which is to come'; 'whom no man hath seen, nor can see'; for 'there shall no man see Me and live.'

At Persepolis, the ancient capital of Persia, and state palace of the Achæmenian Kings, on the north side of the Hall of Xerxes, there are bas-reliefs and cuneiform inscriptions, of which translations were published by Sir Henry Rawlinson, and are remarkable for their delicate chiselling and fine condition, the climate being favourable to the preservation of such remains. The monument is a large rectangular structure, with a gabled roof, raised on seven layers of immense blocks of stone, arranged in pyramidal form, like huge steps. The inscription in the chamber of the tomb is in Persian, viz.:

'O men, I am Cyrus, the son of Cambyses, who founded the empire of the Persians and governed Asia. Do not grudge me this monument.'

Cyrus the Great began his reign about 550 B.C., and united the Persians and Medians, both originally Aryan. In the ruins of Persepolis, the palaces of the Achæmenian dynasty, dating back for a period of 2500 years and upwards, are enhanced in interest by the cuneiform inscriptions which they bear, as well as by the grand and masterly sculptures, so full of life and energy, and the superb rows of columns, 60 feet in height. Amongst the inscriptions, and characteristic of Oriental assumption, are the words 'the Great King,' 'the King of Kings,' 'the King of all inhabited countries,' 'the King of this great earth' (all having reference to Xerxes).

Not only in the tomb of Cyrus do we find inscriptions, but on the pillar bearing the only authentic portrait of that monarch in existence, of which the sculpture was very fine, though the features are much defaced by time. The figure is four-winged and crowned, and the motto or monumental record is cut in triplicate cuneiform, of Persian, Susian, and Assyrian, viz.:

'I am Cyrus the King, the Achæmenian.'

The pillar is at about a quarter of a mile from the tomb. (I quote from Clive Bigham's *Ride through Western Asia*.)

The most ancient Greek inscription known is cut upon the rocks of Aboo-Simbel, in connection with the name Amasis, a General and successor of Apries (the Pharaoh-Hophra of Jeremiah). The inscription records the fact that under the leadership of Amasis the expedition against the Ethiopians had reached thus far.

Much might be recorded of the Greek and Roman inscriptions, chiefly those of a memorial character, that on the tomb of Scipio serving as a fine characteristic example. The monument is a sarcophagus of a very highly decorated character, the name being inscribed along the upper part of the memorial.

But all inscriptions on memorial tablets or tombstones owe their origin to the Egyptians, who inscribed or painted records of their names and exploits, pedigrees, etc., on their sarcophagi and on their public buildings and obelisks. Such

are as numerous as in the case of the Greeks and Romans, and so likewise amongst the Saxons and Danes; but few remain in evidence.

In this country they became common in the eleventh century, and were for the most part engraved on the tombs of Kings and dignitaries. The most ancient Greek epitaph of which I have found any record seems to be that on the heroes of Thermopylæ, by Simonides, *i.e.*:

> 'Stranger of Sparta, say her faithful band
> Here lie in death, remembering her command.'

In Hierapolis (now Pambouk Kalisi), Asia Minor, there are still to be seen the words on the lintels of a ruined Christian Church: 'IS CS NIKA' (Jesus Christ conquers).

The ancient and beautiful Palmyra, otherwise called Tadmor, rendered doubly famous by the illustrious Queen Septimia Zenobia, wife of Adainothus, is full of inscriptions. Some of these appear in Palmyran and others in Greek; certain of them are on brackets protruding from the columns, bearing the great Queen's name, and representing her as 'the pious and just Queen' and 'the illustrious and pious Queen.' One states that her statue was erected to their Sovereign Septimia, the daughter of Zabbai, 'by the Septimii, Zabda, General-in-Chief, and Zabbai, General of Tadmor, Excellencies,' etc. It will be remembered that 'Solomon built Tadmor in the wilderness'; but

(according to Dr. William Wright, to whom I am much indebted) although he found a city there supplied with fountains, the Tadmor of which I name the inscriptions was not that of Solomon, 'of which,' Dr. Wright says, 'not a vestige remains.'

Crossing the Atlantic in search of old-time sculptural records, the ancient Nahuans must be accorded some notice. This people, coming from northern regions, settled in the Gulf States of Mexico at Tabasco, between the sea and the mountains, and were builders of pyramids, stately palaces, and great blocks of buildings, the interiors of which are full of inscriptions in hieroglyphic characters as well as in paintings. The outer façades, which are very splendid, are almost covered with pictorial carvings and records in these hieroglyphics. Still on the quest for old-time memorials on stone at the other side of the ocean, I read of another example. On the imposing Government House of St. Domingo, the grandest building in the New World, there was the motto '*Non sufficit orbis.*' The entrance was approached by broad flights of marble steps, and above the portico hung the arms of Spain, a globe, representing the world, and a horse leaping upon it, and the motto was inscribed on a scroll proceeding from his mouth. Sir Francis Drake levelled both palace and escutcheon to the ground in his crusade against the Spaniards everywhere and the infamous deeds of their Inquisition, per-

petrated chiefly on our sailors. The acquisition of spoil was not lacking in attraction, but only regarded by that dauntless man as some just compensation for risk, and loss of life, and the chance of tortures in case of defeat.

Recrossing the Atlantic, and passing up the Mediterranean to Sicily, we may see the splendid Saracenic palace at Palermo. This building is decorated round the upper part by a wide 'string-course' balustrade, which is occupied by a beautiful inscription in relief, and by battlements. I regret that of this I have not got a translation, nor of those in the interior of the palace, where such are likewise conspicuous above the 'string-course,' painted arabesques, and bordering the high-arched vault above them; these being records of thought and of history which time has not yet obliterated.

Travelling north-eastwards, we find in the ruins of Pompeii that pictorial signs were employed to supersede the use of written words, so following ancient custom; and, indeed, such was commonly the case in our own country. The reason is not far to seek, for, to the great majority of the old-time folk, letters were unknown, and education was not compulsory, although the horn-books were in use in our schools, dating from before the Elizabethan period till the reign of George II. But as these books bore no date, it seems difficult to assign one to their earliest origin. Letters were also employed in Pompeii, for under the

sign of the two gladiators there was the following inscription: 'ABIAT VENEREM POMPENANAMA IRADAM QUI HOC LÆSERIT' (i.e. '*Habeat venerem Pompeianam iratam*,' etc.). There was also inscribed beneath the sign over the baker's shop: 'HIC HABITAT FELICITAS.'

Above the door also of a Pompeiian house, once inhabited by a surgeon, there remains the following intimation: 'EME ET HABEBIS.'

While still engaged on the subject of ancient inscriptions, I should not omit to name the existence of some Scandinavian records, engraved on stone, and belonging to the United Kingdom.

At Maeshowe, Orkney, there is a very remarkable mound, containing a large chamber, three cells, and a long entrance passage, entered by a low door. It is of unknown antiquity. The vault is built of slabs of stone, 15 feet square. At the corners there are buttresses, and the roof, composed of arched masonry, has an aperture for ventilation. Runic inscriptions and emblematic figures are carved on some of the stones, which have been explained partly by the aid of Norwegian scholars, who say they refer to the Vikings and Scandinavian heroes. But one of these informs us that 'Those Robainsson cut these runes (on) this cave.' A winged dragon and the figure of a horse are amongst the sculptural designs, and it is supposed that these inscriptions were the work of Scandinavian rovers

of far later times than those of the ancient building itself.

One of our own most ancient engraved stones is an obelisk standing at a short distance from the town of Forres, Co. Elgin, N.B. It is cut out of a large block of granite, the hardest to be found in Scotland, and measures 25 feet in height—the top having been broken off—and at its base nearly 4 feet in width, the monument surmounting four steps. It is divided into several compartments horizontally marked across, and each part is engraved with representations of men, on horseback and on foot, spear or bow men, and with other symbols. The origin of the erection of this record of the past is unknown. The hypothesis of the Rev. Charles Cordiner, a distinguished antiquary, is regarded as supplying the most probable origin of this monument, amongst other suggestions made. It is that it was erected to commemorate the victory of the Scots over the Scandinavian adventurers, who in the ninth century had established themselves on the neighbouring promontory of Burghead. The name Sueno's Stone seems to point to some connection with the Norwegian King so called.

'There is nothing new under the sun' was the opinion of the 'wisest of men,' and as the years in centuries have rolled onwards, we find old ideas and practices handed down and widespread amongst different peoples. In our own country,

on our old castles and the mansions of our titled and untitled aristocracy, the knightly escutcheons of each family were set up, after the manner of signs, to notify, either with mottoes or with unwritten words, to those who passed by the family to whom the feudal castle or country seat belonged. Just so was it customary for the vizored knight to proclaim his personal identity by means of his crest and his coat of arms emblazoned on his shield or on his person. His retainers and dependants likewise, who lived under his protection, and on his means and property, proclaimed their attachment to his service by wearing his livery, and placing a representation of his armorial bearings over their public hostelries to serve as a name. This was in imitation also of their liege lords' custom, whose castles and mansions were greatly appropriated as hostelries to the use of wayfarers as well as to personal friends.

It will probably occur to many of my readers that in the sculpture or painting of the family insignia over the entrance door of our ancient houses (equally obtaining on Continental palaces and castles), we followed the Mosaic command to the heads of the several tribes of Israel—*i.e.* to place the hereditary device (divinely appointed to every one of them) on a banner at the door of their respective tents. These were equivalent to house mottoes.

With certain interesting exceptions, we find

that what was equivalent to house inscriptions in our own country served to distinguish our old hostelries; and no less to provide landmarks, guiding the stranger on his ill-directed way through unnumbered and nameless streets. But the language on the tavern signs was for the most part pictorial, and the paintings and letterings were not (as in most other countries) executed on the walls of the house, but were hung from them on an iron bracket, or else, in banner fashion, on an upright post in front of the dwelling, out on the road. Thus the language of signs that obtained in ages long gone by, again found its expression in our own land, as all over the civilized world, in some form or other, and served the same purpose after a kindred manner as the ancient hieroglyphics.

Before giving any examples, I may remark on the curious fact that we have so many mottoes in Latin, German, and Dutch on our own houses. That such as the first-named should appear on the gateways and walls of religious houses and churches is not surprising, as the learned clerks employed in connection with them directed repairs and improvements, and naturally used the language of letters rather than what is called 'the vulgar tongue' (meaning in this sense 'ordinary language' or that in 'common use').

Having traced back the origin of house inscriptions to very remote ages of the world, and proved the truth of the statement that 'there is nothing

new under the sun' (or was not in the days of the wise man who propounded it), I shall give a few specimens of English, Scotch, and Irish examples, and some collected from Switzerland, the Tyrol, Italy, France, and Germany, as space may permit.

That mottoes on sundials and monumental records should be strongly imbued with religious feeling is very obviously natural, but that this should be so generally evidenced in house inscriptions seems characteristic of certain epochs and nationalities. Such demonstrations of pious and devout thought are especially remarkable in Germany, Switzerland, and the Tyrol. In our own country we have a goodly collection of such like, but there are not wanting some of a facetious character, as well as others of hospitable intent.

Wood-working is the oldest of the decorative arts, and one which even among savages still maintains its former excellence. The New Zealander's club and the ancient Aztec's gods, the Hydah Indian's pipes and the paddles of the Polynesian canoe-man, are marvels of carving, executed with the rudest tools, or with bits of obsidian, or sharpened shell, which the civilized workman would scarcely recognize as worthy of the name. The few travellers who have penetrated the mysterious Kaffir country of Central Asia describe entire villages, composed of wooden houses, elaborately carved on post and pillar. Until the fear of fire led to the use of iron and stone

as building materials, and the disuse of wood reacted prejudicially on wood-carving, such towns were common in Europe, and remnants of them may still be seen in Blois, Chester, and Coventry. Beams, brackets, door-heads, and gable-ends were effectively hewn with grotesque images of demons, heraldic devices, and those saintly faces which still look down on us with a glance so benign. After the Renaissance the great masters practised carving in wood with such success that the *chefs d'œuvre* of Wohlgemuth of Nuremberg, Albert Dürer, Ludwig Krug, and Peter Flotner, whether in wood or, as some of Properzia de Rossi's are, in peach-stones, can only be redeemed for 'a ransom,' which courtesy likens to that 'of kings.'

I have given but few illustrations. Of the sun-dial of the Knights of St. John of Jerusalem facing the title-page, a description will be given later on.

The specimen given of Egyptian hieroglyphics represents a scene taken from a bas-relief sculptured on a wall of a corridor in the temple built by Seti I., King of Egypt, about 1370 B.C., at Abydos. The relief contains the names of seventy-six Kings, beginning with the reign of Menes and ending with that of Seti I. Menes was the first historical King of Egypt. In the above-named relief we see the King and his son burning incense to their deceased ancestors.

This information I received from the celebrated writer and Egyptologist, Dr. Budge, taken down

BAS-RELIEF, TEMPLE OF ABYDOS. NAMES OF 76 KINGS OF EGYPT. SETE I. AND SON, WHO BUILT THE TEMPLE REPRESENTED.

[*To face p.* 16.

at his dictation, and the copy is from Mariette, *Abydos*, vol. i. p. 43 (Egyptian Department, British Museum).

Egyptian inscriptions are read either from right to left or left to right, and sometimes vertically.

According to the great authority, Mr. W. de Gray Birch, Egyptian hieroglyphics are read both vertically and horizontally, or promiscuously in the field, to right or to left, as the case may be. Sometimes the animals face one way, and sometimes the other; all depends on the circumstances of spaces, forms, and respective arrangement.

It seems scarcely excusable to omit any notice of the glyptic art, but it will suffice to refer my readers to a work entitled *Engraved Gems*, by C. W. King. I will only observe that the art owes its origin to the artificers of Nineveh, who employed fragments of crushed diamonds, secured in an iron tool. Prior to this the Egyptians used sharpened flints, fastened on arrows, for engraving softer substances than gems. To the appliance which the Ninevites employed, see an allusion made in Jeremiah xviii. 1. The invention dates back to about 729 B.C., just prior to the reign of Sargon.

Before passing on to particularize inscriptions of more modern thoughts than those already recorded, I may name the following noteworthy circumstance, gathered from the valuable work of the late Dr. Cobham Brewer, for the benefit of those

who do not possess a copy of "*Phrase and Fable*."

Inscriptions were made in capital letters, and in Latin, during the first twelve centuries. These were succeeded by French ones, in Lombardic capitals; in the thirteenth century German text followed; and in succession to this, English and Roman.

CONTINUATION OF LIST OF KINGS AT ABYDOS. MENES THE FIRST HISTORICAL KING OF EGYPT. THE TEMPLE BUILT ABOUT 1370 B.C.

[*To face p.* 19.

PART II

ENGLISH INSCRIPTIONS

LONDON.

AS I have already forewarned the reader, I am only about to give a representative selection of house mottoes and other inscriptions. They have been collected from various countries, beginning with our own United Kingdom, and giving our Metropolis the first place, although it supplies by no means the most interesting amongst them.

It will be observed that the Scotch mottoes, like those of all the German-speaking countries, are characterized by great piety of feeling, and in the case of the first-named of a rather gloomy kind. The Irish are of a facetious and jocular description, the Dutch are very quaint, and even grotesque, and the English are of a well-mixed character.

In beginning with England, and naturally with her Metropolis, I will give a modern example, and conduct my readers to the Ladies' Tea-room

in the House of Commons, which boasts a suggestive and somewhat uncomplimentary piece of advice, scrolled, and in Gothic characters, of which I have not seen one similar in any of the men's departments, where it is much wanted, *i.e.*:

'GET UNDERSTANDING.'

It is probable that Pope's satirical exposure of the 'evil-speaking, lying, and slandering' that seems to have been rife in his day at these reunions, was in the mind of the suggester of such a motto for such a place, to quell the ardour of the feminine promoters of 'tea-table toasting.'

There is an inscription on the new Royal Exchange, one very appropriate, and calculated to make the busy money-makers reflect:

'THE EARTH IS THE LORD'S, AND THE FULNESS THEREOF.'

If supplemented by, 'It is He that giveth thee power to get wealth,' the inscription would have been improved. With reference to the motto as it stands, I may observe that, in conversation with the architect, Sir William Site, the Prince of Wales drew attention to the fact that in Germany it was the custom to place one in a conspicuous place on important public buildings, and he consented to suggest one. Some time afterwards the Prince informed Sir William that, after consulting Dean Milman, the latter suggested the motto afterwards inscribed, having been approved by himself.

Another remarkable edifice bearing on three sides Latin inscriptions is the Monument, built by Sir Christopher Wren, and completed in 1677. It is composed of great blocks of Portland stone. The basso-relievo on one side was carved by Caius Cibber (born 1630), representing King Charles in a Roman costume protecting the ruined city; and the four dragons at the base by Edward Pierce, who often worked for Wren, and left some fine sculptures behind him. Inscriptions in Latin occupy the other three sides, giving the history of the Great Fire, and ascribing its origin to the *furor Papisticus*, and a short inscription beneath on the pedestal, but in English, repeats the unfounded charge. But Wren had prepared one in Latin, stating that the fire had originated in a humble house and thence spread. The objectionable inscriptions were effaced by Charles II., unhappily recut in the reign of William III., but finally expunged on December 6, 1830. I will not record them here. Those who desire to know more about them can visit the Monument themselves.

There is an inscription on a private dwelling-house in Chelsea, built for the painter Whistler by Godwin. The former is noted for very peculiar ideas on the subject of art and the beautiful, and whether the criticism immortalized on this structure be just and fair to the distinguished architect, the passers that way must severally form their own judgment. The proprietor who employed

his services quarrelled with him, and to revenge his disappointment at the result he inscribed the following lines over the entrance door:

'EXCEPT THE *LORD* BUILD THE HOUSE, THEY LABOUR IN VAIN THAT BUILD IT.
THIS HOUSE WAS BUILT BY GODWIN.'

If the reader should wend his way to the City and walk up Ave Maria Lane, he will read over the entrance to the Oxford and Cambridge Press:

'VERBUM DOMINI MANET IN ÆTERNUM'

(or, The Word of God endureth for ever).

Near London Wall there once flourished an inn in Philip Lane. All that now remains of the ancient house recording its character is a stone carving of a monkey squatting on its haunches and eating an apple, and inscribed beneath it the date '1670, B.' The courtyard is now an open space surrounded by modern houses.

Another famous hostelry was the old Pied Bull Inn, Islington, which was pulled down about the year 1827, its existence dating from the time of Elizabeth. In the dining-room there was a fine chimneypiece, decorated with figures of Faith, Hope, and Charity, with a border of cherubs, fruit, and foliage, and the ceiling represented the five senses in stucco. Sea-horses, mermaids, parrots, etc., were represented in a stained-glass window. It seems to be thought that the house was not originally an inn. The sign of the Pied Bull is sculptured in stone and in relief on the

south front, and bears the date 1730, long subsequent to its conversion into a hostelry.

There was once a public-house near St. Chad's Well, called Balnigge House, in the garden wall of which there was a stone thus inscribed:

'S. T.
THIS IS BALNIGGE
HOUSE. NEARE
THE PINDAR A
WAKEFEILD
1680.'

All the words were cut in capital letters.

'Jerusalem' figured early on the signboards of those inns where the pilgrims put up on their way to the Holy Land, and they retained them long after the pilgrimages were discontinued. For example, there was one in Fleet Street, A.D. 1657.

There used to be a sign of the Three Foxes in Clement's Lane, Lombard Street, the three sitting in a row carved in stone. But the latter was plastered over by the legal firm that took the house in possession, fearing the satirical jokes at their expense which the representatives of cunning might bring upon them.

Where Bethlehem Hospital now stands in St. George's Fields there once stood one of the notorious Dog and Duck taverns, with a long

history attached to it. The old stone sign is still preserved embedded in the brick wall of the hospital, and visible from the road, representing a dog squatted on his haunches, holding a duck in his mouth, and accompanied by the date 1617. There is also an old stone carving of a pelican inserted in the front wall of a house in Aldermanbury, but whether the sign of a religious house or a tavern I cannot say.

A specially interesting inscription was once to be seen, wrought in *basso-relievo*, in St. Edward's Chapel, Westminster Abbey, giving the whole legend of the Confessor's meeting with a pilgrim, supposed to be St. John ('the Divine'). On this occasion the former presented the Apostle with a gold ring jewelled with a sapphire. The meeting took place at Havering-atte-Bower, Essex (the name originating from the event). Other records say that the ring was presented to the King by the pilgrim. The MS. No. 2,165 in the Harleian Museum gives an illustration of St. Edward's crest—*i.e.* a hand erect, proper, out of a ducal coronet, holding a ring showing a flower resembling a forget-me-not. An illustration, copied from the ancient MS., may be seen in Mrs. Bury Palliser's most interesting work, "*Historic Devices, Badges, and War-cries*," p. 355 (Sampson Low, Son, & Marston).

I have found it necessary to include a few specimens of our English signboard inscriptions, which are often full of historical interest, but I

limit the number to so few because they form the exclusive subject of an interesting work by Larwood and Hotten, also by Philip Norman, F.S.A., "*London Signs and Inscriptions*" (Elliot Stock).

I now proceed to make a review of, and small collection from, the several counties of England, which may bear a representative character and prove sufficiently interesting for transcription.

Surrey.

Perhaps there is scarcely a house so rich in inscriptions as Loseley House, near Guildford, Surrey, at one time belonging to the More family, and, amongst others, rebus allusions to the family name carved on the ceilings of two of the rooms. On that of the drawing-room there is a representation of a mulberry-tree, and round this in four panels:

'MORUS TARDI MORIENS, MORUM CITO MORITURUM'

(or, The mulberry-tree, slow in dying, warns More that he will die soon.—The word *monet* must be supplied).

In the same house we find:

'AVERSOS COMPONO ANIMOS, ET SECULA COGA'

(or, I compose estranged hearts, and bring together distant ages).

Over the drawing-room door:

'PROBIS, NON PRAVIS'

(or, To the good, not to the wicked).

Over that of the cellar:

'SITI, NON EBRIETATI'

(or, Sufficient, not drunkenness).

A moorhen is introduced into several of the compartments of the ceiling of the principal bedroom. Over the entrance door is the motto:

'INVIDIÆ CLAUDOR, PATEO SED SEMPER AMICO'

(or, I am closed to envy [ill-will], but am always open to a friend).

Another Latin inscription may be seen over the doorway of Holy Trinity Hospital at West Croydon,

'QUI DAT PAUPERIBUS MANQUAM INDIGEBIT,'

which, rendered in English, means, 'Who giveth to the poor will never want.'

KENT.

Kent also supplies contributions to our collection of English house inscriptions. At Lullingstone Castle, Kent, the seat of the Dykes (Baronets), the following inscription surrounds a rose nearly 2 feet in diameter:

'Kentish true blue,
Take this as a token,
That what is said here
Under the Rose is spoken.'

Somewhat satirically grotesque is the following example. In the High Street, Rochester, there is an old house standing on the original site of

Watts's Charity, and an inscription states that by his will, dated 1579, he founded it 'for six poor travellers, who, not being rogues or proctors, were to receive a night's lodging, entertainment, and fourpence each.' Now, the dictionary tells us that our modern proctor is 'an attorney in a spiritual court,' or 'a college official,' so it would seem that their morals were of no great account, as they are debarred from any participation in the benefits of the institution, and placed in the same category as the 'rogues.'

Still making a search in Kent, you will find a modern house at Chislehurst which bears the motto:

'This is the welcome I'm to tell,—
Ye are well come, ye are come well.'

I now pass on to

Sussex.

I was once visiting near Midhurst, and, driving through the latter small town, I observed an inscription on an old wall nearly obliterated:

'LIBERTY OF ST. JOHN.
'IN 1811 THE COMMANDERY HOUSE OF THE KNIGHTS OF ST. JOHN STOOD HERE.'

A sketch was taken in pencil, but without signature, of the house within the wall thus inscribed, and a photograph of the same I have sent to the chancellry at St. John's Gate, Clerkenwell. For another memorial of the Knights I must turn out of my way into another county—

i.e. Hampshire—for the manor and lands of Baddesley, three miles east of Romsey, belonged to the Knights Hospitallers of St. John of Jerusalem, *temp.* Edward I. By the registers of the diocese this is shown, and it became a 'commandery,' and the first was Sir Thomas Seymour, Knt., afterwards created Baron Sudley, to whom they were given in Edward VI.'s reign, when the Knights were deprived of them. Sir William Weston, then Lord Prior, died of a broken heart at the breaking up of his house. His tomb may be seen in St. John's Church, Clerkenwell. The ancient building of the commandery was afterwards destroyed by fire. One very ancient tomb in the chancel of the church is rudely sculptured, and at each end there is the eight-pointed cross of the Knights; on the side are smaller ones, arms, and roses, and the escutcheon is that borne by them, but with the exception of two initials, F and T, in floriated Gothic type, we find no inscription.

A modern example may be found in this county by taking a walk on the Ditchlingly road to the Brighton Downs, where, at Hollinbury Copse, the residence of Mr. Phillipp, an inscription runs round the whole south front under the eaves:

'Come hither, come hither, come hither,
Here shall you see no enemy but winter and rough weather.'

Also one by the outside entrance to the study:

'OPEN LOCKS, WHOEVER KNOCKS.'

These mottoes are painted in black. The house is a wooden structure.

At Lacies, Salvington, Sussex, John Selden was born (1584), his father a wandering fiddler.

Over the inner lintel of the cottage door is the motto,

> 'Gratus, honeste, mihi, non claudar, inito sedebis
> Fur abeas, non sum facta soluta tibi,'

said to have been composed and carved by Selden when only ten years old. Translated it reads thus:

> Walk in and welcome, honest friend, repose.
> Thief, get thee hence, to thee I'll not unclose.

The parish register says: '1584. John, the son of John Selden, the minstrell, was baptized the xx day of December.'

Another ancient but very different order of dwelling in the same county, and bearing inscriptions, are the stately ruined remains of the famous Halnaker House, formerly Helnache. It was built by Thomas West, second Lord de la Warr, *temp.* Henry VIII. The gateway remains, with angular towers on each side, and much of the walls surrounding the courtyard, as well as the east end of the chapel with its triplet window. The doors of the hall bear the inscription

'LES BIEN VENUS.'

The rooms on the right side of the square court were 'my lord's side, and the left side my lady's

side.' Halnaker stands opposite the entrance to Goodwood Park.

Extending our quest through this county, we may visit the Church of St. John the Baptist at Crawley, and find an inscription on the oak roof:

'Man yu wele bewar; for warldly good maketh man blynde. Bewar for what comyth behinde.'

Over the chief entrance of the beautiful ruins of Cowdray Castle, the seat of the Earl of Egmont, in Sussex, I lately read the inscription,

'SVYVE RAYSON.'

The building was almost destroyed by fire, and is left uninhabitable, to fall to pieces, with only a bar of iron here and there to supply the fallen shafts of the windows. Some large sculptured figures yet adorn the chapel, roofless and grass-grown.

HAMPSHIRE.

This county has some interesting house memorials by the engraver's chisel and the painter's brush. In the hall of Farnham Castle, the residence of the Bishop of Winchester, there is this inscription:

'AU DIEU FOY, AUX AMIS FOYER'

(To God faith, to friends home—or hearth).

At Winchester College there is the motto in Latin

'HAPPY HOME.'

The remarkable inscription at the entrance of the kitchen of St. Mary Winton College,

Winchester, cannot be omitted from my list. It is a wall picture of the Trusty Servant—an allegorical figure clad in livery of blue and red, a pig erect and clad as a man. The snout denotes that he is not dainty in his food; the closed padlock held in his mouth that he betrays no secret; the long ass's ears his patience; the hart's feet his speed as a messenger; his open right hand fidelity. The left hand holds a shovel, broom, fork, and curry-comb, denotes his readiness for labour of all descriptions, and the sword and shield his power and goodwill to defend his master. At the side there is an inscription in Latin, of which I only give the English translation:

'This figure well survey, whoe'er you be;
The porker's snout not nice in diet shows;
The padlock shut, no secret he'll disclose;
Patient, to angry lords the ass gives ear;
Swiftness on errand, the stag's feet declare;
Laden his left hand, apt to labour saith;
The coat his neatness; the open hand his faith;
Girt with his sword, his shield upon his arm,
Himself and master he'll protect from harm.'

There is an inscription in the schoolroom of St. Mary's College, Winchester, the famous public school founded by William of Wykeham in 1387, to this effect:

'Out disce, out discede;
monet sors tertia, cædi'

(Either learn, or depart; a third course is open to you, and that is, Submit to be flogged).

Oxfordshire.

Here my researches have been still less fruitful, although I feel such a rich collection might be made in this ancient seat of learning.

At a place called Collins End, between Hardwick House and Goring Heath, there is a small rustic inn called the King's Head, and its name is illustrated by an excellent portrait of Charles I., apparently copied from Van Dyck. When a prisoner at Caversham, he is said to have ridden with an escort to this part of the Oxfordshire hills, and hearing that there was a bowling-green belonging to the inn frequented by the neighbouring gentry, he endeavoured to divert his thoughts for a while by joining in a game. In commemoration of this visit the following lines were inscribed beneath the signboard:

'Stop, traveller, stop; in yonder peaceful glade
His favourite game the Royal Martyr played.
Here, stripped of honours, children, freedom, rank,
Drank from the bowl, and bowled for what he drank;
Sought in a cheerful glass his cares to drown,
And changed his guinea ere he lost his crown.'

Berkshire.

Berkshire is rich in inscriptions. An example may be seen on the Corn Exchange, Windsor, dated 1707:

'Arte tua sculptor non est imitabilis Anna;
Anna; vis similam sculpere sculpe Deam,'

which may be rendered in English:

In thine own art a sculptor, Anna is inimitable.
Anna, if thou willest one in sculpture, produce a goddess.

At Long Whittenham, in the same county, and where a Saxon cemetery has been discovered, the old church shows specimens of the various styles of architecture, ranging from the Norman to the Elizabethan. It was restored in 1850, and here we find an inscription which takes the form of a Latin epigram. It is surmounted by the royal arms painted in the reign of Charles II.:

'Qui Leo de Juda est et Flos de Jesse, leones
Protegat et flores, Carole magne tuos'

(or:

May He who is the Lion of Judah and the Flower of Jesse
Protect thy Lions and thy Flowers, great Charles),

referring to his heraldic insignia.

In this county—as I said, so full of interesting historical remains—Bere Court, near Pangbourne, supplies some inscriptions. It was given to the Abbot and Monastery of Reading, A.D. 1230, by Brigham, Bishop of Salisbury, and passed into the family of Breedon, having been purchased by Sir John Davies, the sea-captain of Elizabethan history, who was buried in Pangbourne 1625, and whose monument may be seen in the old church. The house is curious, and contains a chapel of the fourteenth century beautified with coloured-glass windows, the designs being figures of our Lord, the Blessed Virgin, St. John, four of the

Apostles holding scrolls, on which are inscribed the articles of the Creed; and one containing a portrait of Hugh Farringdon, Abbot of Reading, in full canonicals, kneeling, and out of his mouth issues a scroll inscribed:

'IN TE DOMINE, SPERAVI'

(In Thee, Lord, I have hoped).

But not alone in the private chapel of Bere Court do we find such-like memorials, but in the dining-hall there are (or were) inscriptions on glass, eight in number, which are deserving of a record, for which I am indebted to the late Mr. Edward Walford, the writer of so many interesting historical works (I believe some sixty in number altogether). I will not make an extract, as I should like to do, in full, because it would swell the proportions of this book too considerably if I entered upon inscriptions on coloured-glass windows, or scratched with a diamond on the white panes, so I will add a few more to my selection of inscriptions provided in this county. The following is of a very unique character.

The village of Pusey in the same county deserves a brief notice from the curious fact that the estate was granted to the original family of that name by Canute, and held by tenure of a horn, still preserved in Pusey House, bearing the inscription:

'KYNG KNOUDE GAVE WILLIAM PEWSE YE HORN TO HOLDE BY THY LONDE.'

Amongst the good-advice class of mottoes, there is one over the alms' box in St. Mary's Church, Reading:

'1627. REMEMBER THE POORE, AND GOD WIL BLES THEE AND THY STORE.'

Not more than a mile and a half from the interesting old town of Newbury (Berkshire) is Sandleford, which formerly belonged to a religious foundation, and the priory founded before 1205 by Geoffrey, Earl of Perche, Earl Marshal of England, and Maud, his wife. The former came over with William the Conqueror. On the walls of the old church there is this inscription:

'Lancea, crux, clavi, spinæ, mors quam tolerari,
Demonstrant qua vi miserorum crimina lavi.
In cruce sum pro te, qui peccas: desine pro Me;
Desine; do veniam; dic culpam; corrige vitam.'

These lines may be thus translated:

The lance, the cross, the nails, the thorns, the death which I have endured,
Show with what effect I have washed out the crimes of wretched sinners.
I am on the cross for thee, who sinnest: cease for Me;
Cease;[1] I give pardon; confess thy sin; correct thy life.

SOMERSETSHIRE.

Almost the only inscription with which I am acquainted in this county is composed of lines which have been found on the doors of several proprietary chapels, the cellars of which were let

[1] *i.e.* cease sinning.

to wine and spirit merchants, including those of the Octagon Chapel, Bath. They were composed impromptu by the late Mr. Evan Evans, of Caerphilly, and were in the first instance suggested by observing Colson's wine stores under a Dissenting chapel in Bristol, and were copied for the same reason at Bath:

'There's a Spirit above, and a spirit below,
A spirit of bliss, and a spirit of woe;
The Spirit above is a Spirit Divine,
But the spirit below is a spirit of wine.'

But little chance as I have had of adding to my collection from this large county, and long as my connection with it has been in years gone by, I have one more example to give of a motto-inscribed house. A little town in Somersetshire puts us in possession of the three or more mottoes to be seen on the Montacute House. Over the chief entrance we find the hospitable welcome:

'Through this wide opening gate
None come too early, none return too late.'

The second surmounts the north porch, making the visitor truly at home:

'AND YOURS, MY FRIENDS.'

The third is inscribed over one of the lodges:

'Welcome the coming,
Speed the parting guest.'

This last motto has been repeated at Pont-

newydd House, Monmouthshire, painted round the cornice in the modern dining-room.

GLOUCESTERSHIRE.

Some of our old houses in the United Kingdom have mottoes inscribed in Latin, as at Wymondham, and in German or Dutch. In the village of Stoke Bishop, near Bristol, there used to stand a house, dating back to about the middle of the last century, which could boast of a Latin as well as an English motto, or, more correctly speaking, the English one constituted its name—*i.e.* 'Wise in time.' Over the front door the Latin one appears, carved in the stone, viz.:

'Un corpus animo,
Sicdomus corpori'

(As the body is to the soul, so is the house to the body).

Another motto, in Dutch, inscribed along the front of what is called the Dutch Farm, about a mile distant from Cheltenham, runs thus:

'NICTZ ZONDER ARBYT'

(Nothing without work).

There is a roadside house between Cheltenham and Gloucester which bears a similar inscription, only spelt a little differently:

'NICTS ZONDER ARBY.'

A similar proverb exists in Latin, viz. *Nil sine labore*. *Nicts* clearly stands for the German *Nichts*,

and the *y* in *arby* stands for the *ei* in *arbeid.* Translated it would be rendered, 'Nothing without labour.'

An inscribed stone was built into the wall near the west end of the Norman portion of the chapel at Horton Court, near Chipping Sodbury, Gloucestershire. It is oblong in form, 15 by 12 inches; in the centre is a monogram, T.L.; above, in Old English characters:

'LAUS TIBI CHRISTE'

(Praise to Thee, O Christ); and below the initials and date W. 1492 B. This monogram appears to be that of Thomas Langton, Bishop of Salisbury, 1433–94, and the initials those of William Burton, lessee of Horton Court.

Two miles north-east of Chipping Sodbury there is an inscription which, from its antiquity, claims a notice. The Manor of Horton belonged to Ulf, a son of Earl Harold, and when banished to Normandy he gave his estate to his standard-bearer, Robert de Todeni, which is recorded in Doomsday Book.

This manor, I may observe, went to Todeni's daughter Agnes, wife of Hubert de Ria, who gave it to the church at Sarum, A.D. 1125, the charter of the prebend being confirmed by Henry II., and was called the 'Golden Prebend.' Dr. William Knight, created Bishop of Bath and Wells by Henry VIII. in 1541, built the manor-house, and on a memorial of him, inscribed on a stone

built into the garden wall, are to be seen the words

'WIDHELMUS KNYGHT, PR° THONO
TARIR ANO 1521.'

I am indebted to *Some Ancient English Homes*, by Mrs. E. Hodges, for the above.

Devonshire.

We may now travel southwards to Devonshire, which supplies a few examples more or less interesting. Here we find some cottage homes bearing mottoes. For example, in the village of Axmouth—built of cobble-stones from the beach, but after the old usage—the chimney-stacks were carefully constructed of cut stone, with in some cases elaborate ornamental inscriptions on the chimney-tops. On one of these, of a house standing at the entrance of the village, we find:

'1570. GOD GIVETH ALL';

and in the same hamlet there is another inscribed:

'ANNO BRITANNICO
ILLO
MIRABILIS
1641.'

Another example of a house inscription in the same shire is that over the almshouses (adjoining Ford's House for Widows), viz.:

'Is't strange a prophet's widow poore should be?
If strange, then is the Scripture strange to thee?'

The first Eddystone Lighthouse, of ill-fated memory, was decorated by the too confident architect on the outside with mottoes of various kinds, as well as representations of suns, compasses, etc. One or two of the inscriptive mottoes were as follows:

'POST TENEBRAS LUX';
'GLORY BE TO GOD';
'PAX IN BELLO.'

The architect, Winstanley, a retired London mercer, declared he would like to be in the lighthouse during the greatest storm that ever blew under the face of heaven. Though warned that the structure was not strong enough to resist the power of the waves, he went into it to superintend some repairs, shortly before a great storm came on, and was swept away in its destruction, together with five other persons. This terrific and memorable hurricane, of a week's duration, commenced on the morning of November 27, 1703. We hope the poor man realized in his own case the blessedness of the motto he inscribed on his ill-fated work: 'After darkness Light.'

Cornwall.

At Tintagel, on the north coast (or Trevena), there are inscribed ancient crosses, the letters

being rudely formed Anglo-Saxon capitals, and, as read by the Rev. W. Iago, mean:

'ALNAT MADE THIS CROSS FOR THE BENEFIT OF HIS SOUL.'

On the back of the shaft, and in the same description of lettering, the names of the four Evangelists are recorded.

At Redgate, St. Cleer, there are sculptured and inscribed words, *i.e.*:

'DONIERT ROGAVIT PRO ANIMA'

(or, Doniert has begged that prayers be offered for the repose of his soul).

The taller of these stones is like the spill of a cross, 7 feet 6 inches high above the ground, and was apparently the plinth of one. Borlase, quoted by A. G. Langdon in his charming work on old Cornish crosses (to which I am now indebted for the extract), says: 'That by Doniert is meant Dungerth, King of Cornwall about the beginning of the ninth century, drowned in the year 872 or 873, cannot be disputed.'

The name is a name of dignity, and this Doniert was not only a Prince, but a man of peace and of a peaceful country, and of great piety, as this solicitude for his soul testifies.

This county is richer in ancient stone crosses, sculptured and inscribed, than any other in the United Kingdom. In *Dives et Pauper*, a 'worke emprynted by Wyken de Worde' in 1476, there is the following assertion:

'For thys reason ben crosses by ye waye than whan folke passyinge se ye crosses, they shoulde thynke on Hym that dyed on ye Crosse, and worshippe Hym above al thynge.'

On a panel in Pengersick Castle, Cornwall, the following lines are inscribed, under a painting representing water dripping from a well:

'What thing is harder than a rock?
What softer is than water clear?
Yet will the same, with often drop,
The hard rock pierce which doth appear;
Even so, there nothing is so hard to attayne,
But may be had with labour, and with pain.'

At Boconnoc (three miles north-east of Lostwithiel Railway Station) there are the remains of an ancient cross, erected on a modern shaft and pedestal, raised on three steps, and upon it the following inscription:

'ON THIS HILL,
ONCE THE SITE OF DRUID IDOLATRY,
AND IN LATER TIMES
THE SCENE OF CIVIL BLOODSHED
THIS ANCIENT SYMBOL
OF THE HOLY RELIGION OF THE REDEEMER
IS ERECTED,
IN GRATEFUL ACKNOWLEDGMENT
OF THE BLESSINGS OF A PURE FAITH.'

Norfolk.

From the far south-west I now conduct my readers to the north-east of England, where the

large majority of house inscriptions is certainly of a religious character; but we sometimes find some of a quaint and amusing kind. At Wymondham, Norfolk, such are to be found. One is engraved on an oak board, and all on one line, viz.:

'NEC MIHI GLIS SERVUS, NEC HOSPES HIRUDO.'

Translated from the Latin, in which it appears in antique Roman capital letters, it may be rendered: No dormouse as a servant for me, neither a horse-leech for a guest. (N.B.—*Glis* is not classical Latin.) In reading this shrewd advertisement and timely warning to all who would seek a domicile within, it seems to me that the old-time owner of the house had had experience of a guest such as, some years ago, imposed her company on a friend of my own. She was a travelling acquaintance, and exerted herself—as an item, I suppose, of her stock-in-trade—to make herself specially agreeable. The bait took my hospitable but most unwary friend, and, at parting at the post-town near her own country place, she said that if the pleasant stranger were ever passing that way again she would be pleased to meet her. What was her surprise and dismay when, one not-to-be-forgotten day, a cab drove up covered with luggage, and the traveller entered, saying sweetly: 'You see, I have taken you at your word, and am come to pay you a visit.' A week passed over, but no

word of parting was uttered. A fortnight dragged through its weary length, and hints began to give warning to the guest; but 'none are so blind as those who won't see,' and the third week was creeping through, when, in sheer desperation, the hostess informed the 'leech' that they were all leaving home next day, and the house would be shut up in their absence. Then only they shook her off and saw her no more. I was living in the parish when this episode took place.

But not alone are mottoes restricted to our old country houses, for some make picturesque and interesting our little cottage homesteads in other counties than Devonshire, and it is pleasant to see the ancient practice revived also on many of our modern buildings. One of these humble domiciles, standing close to the road leading from Sedgeford Village to the Hall so named, in Norfolk is decorated with two painted inscriptions—one on the east, and the other on the west side. The former bears the couplet,

> 'Oh, timely happy, time wise,
> Hearts that with rising morn arise,'

and the latter side,

> 'Though the day be never so long,
> It ringeth at length to evensong.'

The White Hart Inn at Scole, in the same county, is thus described by Sir Thomas Brown: '(1663–4): I came to Scoale, where is a very

handsome inne and the noblest signe post in England; about, and upon which, are carved a great many stories, as of Charon and Cerberus, Actæon and Diana, and many others. The signe itself is a white hart, which hanges down, carved in a stately wreath.' The building is a large one of brick, adorned with imagery and carved work, in several places as big as life. It was built in 1665, by James Peck, Esq., whose arms, impaling his wife's, are over the porch door.

The sign is very beautiful, covered all over with a great number of figures of large stature, carved in wood, the work of Fairchild; and the arms about it are those of the chief gentry and towns in the county. The sign was not taken down till after the year 1795. It passed across the road, attached to the house on one side and to a pier of brickwork on the other, and carriages could drive under the arch. The respective arms of Mr. Peck and his wife are supported by an angel each, and under the sign of the inn itself the motto is inscribed:

'IMPLENTUR VETERIS BACCHI PINGUISQUE FERINÆ. ANNO DOM. 1655,'

also the name of the sculptor and designer,

'JOHANNES FAIRCHILD, STRUXIT.'

Amongst many other figures, mythical and otherwise, Time was represented as devouring an infant. The inscription underneath them ran:

'TEMPUS EDAX RERUM,'

and below the figure of Actæon the words, addressed to his dogs, who surrounded him:

'ACTÆON EGO SUM DOMINUM COGNOSCITE VESTRUM.'

NORFOLK.

Aylsham, twelve miles from Norwich. Here is a free school founded by Robert Jannys, Mayor of Norwich and of the County Bridewell, A.D. 1517. Upon a wall-plate of oak (or chestnut), 5 inches thick, in the front of the Bridewell, under the projection of the first floor, the legend here given is embossed (in capital letters):

'GOD . SAVE . OUR . SUPREM . HED . KYNG . HENRY . THE . HYGHT . PRAY . FOR . THE . GOOD . PROSPERYTE . AND . ASSTATE . OF . ROBERD . MERSHM . AND . JONE . HIS . WIFE . THE . WICHE . THIS . HOWSE . THEY . CAUSID . TO . BE . MADE.—TO . THE . HONOR . OF . THE . TOWNE.—BE . THIR . GYWCK . LYFE . FINES—1543.'

This inscription is made in one continuous line, nearly 38 feet long. Over the entrance door is a flat pointed arch, in wood,—a style first adopted *temp.* Henry VIII., 3 feet 11 inches in length,—upon which the legend is inscribed, as follows:

'THIS . HOWSE . WAS . MADE . IN . THE . YER . OF . OUR . LORD . 1543.'

On spandrils of the arch are the initials

'R.M.T.B.'

Suffolk.

Of a grotesque character I may gather a specimen in the neighbouring county of Suffolk. It is one at West Stow Hall, where some paintings were discovered within the past century. I cannot tell the precise date, but that they are ancient is evident. One of them represents a boy hawking, who is saying, 'Thus doe I all the day.' The next shows a young man courting, who says, 'Thus doe I while I may.' The third picture is that of a man of middle age, who says, with apparent regret, 'So did I while I might.' And the last of the series shows an aged man, groping along on his weary way, and exclaiming, 'Good Lord, let not this life last for ever!'—a somewhat unnecessary petition.

That Latin should appear in churches and on church gates is natural, as the learned clerks, conducting the services and directing repairs and improvements, were likely to adopt the language of letters. Thus, on the steeple of Helmington Church, in the same county, an inscription may be seen running thus:

'SCANDIT AD ÆTHEREA VIRGO PUERPERA
VIRGULA JESSE,'

which means, 'The child-bearing Virgin rises to the heavens; the rod of Jesse.'

Lincolnshire.

In the South Kensington Museum a plaster cast may be seen, taken from the chimney-piece on

the entrance floor of Tattershall Castle, Lincolnshire, described by Mrs. Palliser as a 'stately' building, erected by Ralph, Lord Cromwell (Lord High Treasurer from 1434 to 1444). The chimney-piece is of stone, and carved upon it, in alternate succession with his arms and Treasury purses, together with his motto, is:

'NAY JE DROIT.'

Essex.

Driving through several pretty villages in the neighbourhood of Colchester, I recently passed a cottage having a square inscribed stone over the door. The road led up and down a series of steep hills, which elicited the benevolent address to the passers-by:

'THE DUMB ANIMALS' HUMBLE PETITION.

'Rest, driver; rest on this steep hill;
Dumb beast pray use with all good will.
Goad not, scourge not with thonged whips;
Let not one curse escape your lips.
GOD sees and hears.'

It is an expression of human thought, doing credit to the little village of Dedham.

Lancashire.

There is a long inscription on the colonnade end of Knowsley Hall, Lancashire, on the ill return made by Charles II. to the Derby family: 'James,

Earl of Derby, Lord of Man and the Isles, having been beheaded for his adherence to him at Bolton, xv October, MDCLII., and was rewarded for his fidelity by the King's refusal to sanction a Bill passed by both Houses of Parliament for restoring to the family the estate lost by his loyalty to him.'

Knowsley Park is the seat of the Earl of Derby, Lord Lieutenant of the County. The original house was much enlarged by the 1st Earl for the reception of his son-in-law Henry VII., on whose head, when Earl of Richmond, he placed the crown, after the battle of Bosworth Field,—Richard III. being slain,—and there proclaimed him King by the name of Henry VII. The major part of Knowsley House was built by the 10th Earl, James, *temp.* King William, Queen Anne, and the 1st and 2nd George. On the south side there is a corridor, surmounted by the arms and supporters of the 10th Earl; bearing, also, the following inscription:

'James, Earl of Derby, Lord of Man and the Isles, Grandson of James, Earl of Derby, and of Charlotte, daughter of Claude, Duc de la Trémouille; whose husband, James, was beheaded at Bolton, 15th October 1652, for strenuously adhering to Charles II., who refused a Bill passed unanimously by both Houses of Parliament for restoring to the family the estate lost by his loyalty to him, 1732.'

'James, 7th Earl, was distinguished for his

heroism and loyalty; and his spirited reply to Ireton, who made him liberal offers to deliver up the Isle of Man to him; is noticed by Lord Oxford as a perfect model of brave natural eloquence. He was beheaded at Bolton in 1651.' (This quotation is taken from Thomas Moule's *English Counties of the Nineteenth Century.*)

At Speke Hall, near Liverpool, there is an inscription of special interest on the frieze of the panelling in the hall, because it is credited with having been transferred to its present position from Holyrood Palace, after the Battle of Flodden Field. It runs thus:

'SLEPE . NOT . TEIL . YE . HATHE . CONSIDERED . HOW . THOW . HATHE . SPENT . YE . DAY . PAST . IF . THOW . HAVE . WELL . DON . THANK . GOD . IF . OTHRWAYS . REPENT . YE.'

There is another over the door of the oak drawing-room, which reads thus:

'THE STREGHTEST WAY TO HEAVEN IS GOD TO LOVE, AND SERVE ABOVE ALL THING.'

There is a couplet to be seen on a beam of what remains of the fine old country seat, Bradley Hall, Lancashire, now reduced to the level of a farmhouse, viz.:

'Here Mister doth and Mistress both agree, with one accord,
With godlye Mindes and zealous heartes to serve the living Lorde.'

A modern example appears over the staircase

of a handsome house near Wavertree, in the same county, near Liverpool:

'BENEDIC ANIMA MEA, DOMINO, ET NOLI OBLIVISCI OMNES RETRIBUTIONES EJUS'

(Bless the Lord, O my soul, and forget not all His benefits—or recompenses).

'The House of Good Advice,' in Lancashire. It is situated near Lord Ribblesdale's seat in Lancashire, and is only a white-washed dwelling; but it is distinguished by an inscription recording, to which a story is attached, an episode between the owner and the builder. It appears on a tablet just under the roof. A quarrel occurred during its construction, resulting in the refusal of the builder to complete the work for a period of two years, when the owner succeeded in making peace with honour, the indemnity consisting in the placing of this curious inscription high up on the wall, under the name of the proprietor, and the date; where all passers on the highway could see the memorial.

Inscription on 'The House of Good Advice':

'WM. RUSHWORTH
FIELD-HOUSE
1819.

Repeat no grievences,
but Study, to be quiet and
Mind your own business.'

WESTMORLAND.

The ancient mansion of Leven Hall, Westmorland, at about six miles south of Kendal, is famous for its wood carvings. The chimney-piece in the library consists of representations of the seasons, the elements, and five senses, and the jambs of the figures of Hercules and Samson. The following lines are cut in the old oak:

'Thus the five senses stand portraited here,
The elements four, and seasons of the year;
Samson supports the one side as in rage,
The other, Hercules, in like equipage.'

DURHAM.

On a ceiling at Brancepeth Castle, South Durham, the stronghold of the Nevills in time of war, are the two mottoes:

'MOYS (OR MENS) DROYTE,'
'OU JE TIENS FERME.'

The latter was the ancient motto of the family, changed in later times to *Ne vile velis*, a pun on their name.

CUMBERLAND.

Carlisle contributes a brief but admirable motto to our list, in the words:

'BE JUST, AND FEAR NOT.'

I regret that it is the only one I know in this county.

YORKSHIRE.

Yorkshire contributes several examples to our collection of inscriptions and mottoes, as, for example, in the same fretwork letters which form

a parapet (giving the French word *Désormais*) on Skipton Castle, Yorks, the ancient seat of the Cliffords, now of Lord Hothfield. Also the quaint rough lines of appeal to the worshippers in Almondbury Church, Yorks, bearing date 1522:

'Thou man unkind, have in thy mind
My bloody face;
My wounds wide on every side
For thy trespass.
Thou sinner hard, turn hitherward:
Behold thy Saviour free.
Unkind thou art from me to depart,
When mercy I would grant thee.'

There is an old manor-house, likewise in Yorkshire, of the time of either Edward VI. or Mary, on which there is a carved inscription on wood, viz.:

'SOLI DEO HONOR ET GLORIA.
I.H.C. FOR THY WOVNDES SMERTE,
ON THY FET & HONDES TWO, MAKE
ME IN . . .
* * * * *
. . . TER IS POVERTE WI . .
. . . NES THEN . . . ISE
WITH SORO AND SADNESS.
I.H.C. KEPE THE FOWNDER. AMEN.'

Over the door of the schoolmaster's house at Leyburn, Yorkshire, the following motto is to be seen, of which I cannot give the date:

'Time is thou hast; see that thou well employ.
Time past is gone; thou canst not that employ
Time future is not, and may never be;
Time present is the only time for thee.'

At Hexham, in the same county, we find a Latin inscription, and one with which we are well acquainted, viz.:

'HONI SOIT QVI MAL Y PENS. W. S. ANO DOMINI 1638.'

'SOLI . DEO . CŒLI . AC . SOLI . CREATORI . LAUS . IVLII . 15 AO DNI . 1641.'

(To the one God of Heaven, and to the sole Creator, be praise. To the God of the sun, of the sky, and to the Creator of the sun, be praise. July 15, A.D. 1641.)

NORTHANTS.

In most of our counties such memorials of the thoughts of wise men—or, perhaps, of quaint and mirthful ones—are still to be found, although comparatively but sparsely scattered about the country. There is one which conveys a salutary hint or reminder to future generations who may pass that way, inscribed over the door of a house at Towcester, Northants, cut on stone:

'Here that earneth wages
By labour and care By
The Blessing of GOD may
Have something to spare.
T. B. 1618.'

(The second 'By' should have begun the following line, but did not do so.)

On the roof of the ancient Castle of Rocking-

ham, in the same shire, the following inscription may be seen:

'The house shall be preserved, and never will decay,
Where the Almightie God is honoured and served daye by daye.'

If this be true, even as a general rule, the deplorable condition of most of our magnificent old castles speaks but ill of their possessors. But it is probable that the frequent change of ownership, and the inadequate means possessed by the successive heirs or purchasers, proved the natural cause of their decay, and 'the stitch in time' was not taken. The castle above named is at present the seat of the Watson family, and is attached to the remains of one of much earlier date. It was occupied by Edward III. and his Court, and garrisoned for Charles I. by Sir William Watson, subsequently created Lord Rockingham.

The castle was originally erected for the defence of the extensive ironworks in Rockingham Forest. In olden times the dining-halls were specially selected places for mottoes and addresses of a religious and moral character, such as that recorded in the ancient castle above named.

Still gathering my collection from the shire of Northampton, the motto

'UP, AND BE DOING, AND GOD WILL PROSPER,'

may be seen on a kind of memorial-stone in Althorpe Park, which, it appears, had reference

to the plantation made there by Sir William Spencer in 1624.

A subsequent peer of the name placed another stone in the park, who had improved the demesne in the same way in 1798, and again a third in 1890. The first bore the words:

'SERIS FACTURA NEPOTIBUS'

(About to do [good] to distant grandchildren); and the second:

'UNO AVULSO NON DEFICIT ALTER'

(or, One being plucked up, another is not wanting) —a quotation from Horace.

Buckinghamshire.

Some thirty-one mottoes severally surmount the doors of Harleyford, Marlow, Buckinghamshire, of which I shall only give two or three specimens, which are quite worth recording, as representative of devout feeling and the good breeding of the proprietor, that over the entrance portico being a specially good one, viz.:

'IF THOU SPEAKEST EVIL OF THY NEIGHBOUR, COME NOT NIGH THE DOOR OF THIS HOUSE.'

'PEACE ON EARTH, GOODWILL TOWARDS WOMEN,'

seems somewhat prophetic of present progress; also,

'FOR GOD, QUEEN, AND COUNTRY,'

a motto resembling the national motto of the Tyrol—'God, King, and country.'

A very noteworthy piece of advice, anent the rules of good breeding, is found over another door, *i.e.*

'IN WAITING FOR A LATE GUEST, INSULT IS OFFERED TO THE PUNCTUAL ONES';

also,

'AS CREATURES PASSING FROM TIME TO ETERNITY, LET US REMEMBER OUR BED MAY BE THE BRIDGE';

and,

'AN OBEDIENT WIFE GOVERNS HER HUSBAND'

—a hint worth recording. We recommend it to the serious consideration of every young wife. To yield in the first instance is the most gracious and the surest way to conquer in the end.

Hereford.

A curious inscription of a comical kind is to be seen on a house on Dinmore Hill, Herefordshire, between the town and Leominster. It is illustrated by the figure of a man holding an axe, and the words run thus:

'He that gives away before that he is dead,
Take this hatchet and chop off his head.'

It would seem that the proprietor had suffered from a too generous and confiding disposition, and was over-reached by some unworthy subject of his kindness. Thus he sought to warn the

equally good and 'green,' and it might be, too trustful, reader of making what is known, in law phraseology, as a 'deed of gift,' meant only to come into force after death. But this is only my private supposition.

Huntingdonshire.

At Folkesworth, near Stilton, Huntingdonshire, an inscription accompanies the tavern sign of the Fox, due to a Cockney poet:

'I . Ham . a . cunen . Fox
You . see . ther . his .
No . harm . atched .
To . me . It . is . my . Mrs.
Wish . to . place . me .
Here . to . let . you . no .
He . sells . good . Beere.'

Northumberland.

Northumberland supplies us with a quaint piece of advice of a somewhat worldly-wise character, indited about a century later, or rather more, and to be seen over the entrance of the Plough Inn at Alnwick, the lines being written without reference to their comparative length and their natural punctuation:

'That which your Father,
Old hath purchased and left
You to possess, do you dearly
Hold to show his worthiness.
N. W. 1714.'

Hulne Abbey, three miles above Alnwick Castle, on the banks of the Aln, was one of the first houses of the Carmelites (White Friars) brought over, A.D. 1240, by John, Lord Vesey, of which the outer walls and gate-house are still entire. The following inscription may be seen on a fine tower:

'In the yere of Christ Jhu ccccciii and viii. Towr was bilded by Sir Hen. Perry, the fourth erle of Northumberland, of grat honor and worth That espoused Maud ye good lady full of vertu and bewty daughter to Sir Willim Herbert right noble and hardy erle of Pembroch whose soules God save and with his grace conserve ye builders of this towr.' (See T. Moule's *English Counties delineated*).

Of the following three or four counties I can only give single examples, although it is likely that more exist unknown to me.

Worcester.

There is a motto on the Guildhall, Worcester, over the principal door, viz.:

'FLOREAT SEMPER FIDELIS CIVITOS.'

On one side is a statue of Charles I. holding a church, and one of Charles II. on the other. The motto is rendered by the copyist: 'May the faithful King always flourish.'

Civitos means a city or State, yet the introduction of a church, held in the King's hand, when taken in connection with his faithfulness to her

(as representing the Church of England, costing him his life) would seem to make the *civitos* incorrect.

Derbyshire.

The pious mind of him who devised the motto for the mantelpiece at Hardwick Hall, Derbyshire, left a good lesson for future visitors:

'THE CONCLUSION OF ALL THINGS IS TO FEARE GOD AND KEEP HIS COMMANDMENTS.'

Shropshire.

A Latin motto surmounts the entrance of Benthall Hall, Shropshire:

'TENDE BENE ET ALTA PETE'

—to be rendered, 'Strive on well, and seek high place,' explained in Archer's parlance, 'Aim at the *gold*'—not at the outer, less honourable circles; or, 'Your standard should be the highest.'

Cheshire.

Cheshire is, perhaps, richer in such memorials of the past than most of our English shires and counties. At Bramall Hall, in this shire, the arms of Queen Elizabeth are shown on the chimney-piece of the hall, accompanied by the inscription:

'VIVE LA ROYNE.'

A very remarkable house in that unique street known as Watergate Street—so representative

of the beautiful ancient city—stands the most interesting memorial of long-past times, called Bishop Lloyd's House. It is covered with sculptured representations of Scripture history, but no inscriptions or mottoes; but one bears the grateful acknowledgment of the special mercy of God towards the dwellers therein, when, amidst all its plague-smitten neighbours, it was the one solitary dwelling where the gruesome Black Death entered not. Thus, over the wooden colonnade the motto was engraved by the grateful owner:

'1652 GOD'S PROVIDENCE IS MINE INHERITANCE 1652.'

Specimens of art very often accompany the inscriptions on the houses of our predecessors, as we have already observed. This is the case at Moreton Hall, Cheshire, a beautiful old two-storey, gabled house, lined and decorated all over with the characteristic outside beams specially remarkable in that county. In this house we find a figure of Fortune at the western end of the long gallery, carved in the panelling, and the representation of a wheel, bearing the Latin words,

'QUI MODO SCANDIT CORRUET STATIM,'

which mean, 'Who in a hurry climbs will quickly fall,' and underneath these lines:

'THE WHEEL OF FORTUNE,
WHOSE RULE IS IGNORANCE.'

At the eastern end of the same gallery there is a figure of Fate, holding a globe in one hand, and in the other a pair of compasses (could a pair of scissors have been intended?), and the lines:

'THE SPEARE OF DESTINY,[1]
WHOSE RULE IS KNOWLEDGE.'

In the hall or banquet-room of beautiful Haddon Hall, Cheshire, where I spent a delightful day some years ago, the words are inscribed:

'DREDE GOD AND HONOUR THE KING.'

Dutton Hall, in the village of that name, near the Trent and Mersey canals, and a few miles from Northwich, was built by Sir Piers Dutton, A.D. 1539. It is now a farmhouse, and several rooms have been constructed out of the Hall, originally 40 feet by 20, with a rich timber roof. There are both a shield, bearing the arms of Dutton, quartering those of Vernon of Hatton,—and an inscription, which runs thus:

'SYR . PEYRS . DUTTON . KNYGHT . LORDE . OF . DUTTON . AND . MY . LADY . DAME . JVLIAN . HIS . WIFE . MADE . THIS . HALL . AND . BYLDING . IN . THE . YERE . OF . OVRE . LORD . GOD . AM . CCCCXLII . WHO . THANKETH . GOD . OF . ALL.'

BUCKINGHAMSHIRE.

At Chicheley Hall, near Newport Pagnell, Bucks, the seat of the Chester family, the follow-

[1] Spelling at fault.

ing inscription will be seen on a beam in a large room:

'CAVE NE DEUM OFFENDAS, CAVE NE PROXIMUM LIEDAS, CAVE NE TUÂ NEGLIGENTIÂ FAMILIAM DESECRAS, 1550,'

of which the translation is, 'Beware lest thou offend God; beware lest thou injure thy neighbours; beware lest by thy negligence thou neglect thy family.'

LEICESTERSHIRE.

We have a tavern in Leicestershire—*i.e.* the Wentworth Arms at Kirkby Mallory—which supplies us with the following:

'May he who has little to spend spend nothing in drink;
May he who has more than enough keep it for better uses;
May he who goes in to rest never remain to riot;
And he who fears God elsewhere never forget Him here.'

Poor, conscientious Boniface! you were to be pitied in your sore conflict between conscience *versus* your pecuniary interests.

The following inscription runs round the Hall, at Knebworth, as a frieze:

'Rede the rede of this old Roof Tree;
Here be trust safe, Opinion free.
Knightly Right Hand, Christian Knee;
Worth in all, Wit in some;
Laughter Open, Slander dumb.
Hearth where rooted Friendships grow
Safe as Altar even to Foe;

And the sparks that upwards go.
When the hearth-flame dies below;
If thy sap in these may be,
Fear no Winter, old Roof Tree.'

WALES.

I regret to say that Wales has found but a very small place in my collection, for I am only acquainted with two examples of mottoes in that part of the kingdom. One is at Lower Soughton, Flintshire, viz.

'WHEN FRIENDS MEET, HEARTS WARM,'

which motto is cut in the stone mantelpiece.

A Greek inscription also is to be found on Conway Castle, Carnarvonshire, which may be translated 'Bear and forbear,' a curiously selected motto for a feudal stronghold built for warlike purposes.

PART III

SCOTTISH AND IRISH INSCRIPTIONS

SCOTLAND.

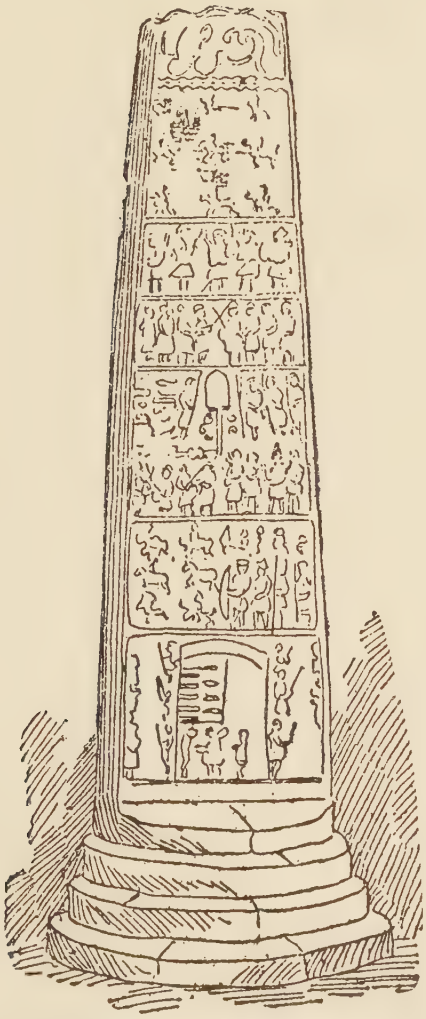
AT a short distance from the town of Forres, in the county of Elgin, Scotland, there is a very remarkable monolith. It is admitted to be the most singular monument in Britain—perhaps in Europe. It is cut out of a large block of granite of the hardest kind to be found in Scotland, and measures 25 feet in height, and at its base nearly 4 feet in breadth. The stone is divided into several compartments, each compartment being engraved with strange figures of men on horseback, bowmen, and the like. The origin of this strange stone is, unfortunately, quite unknown. Almost every historian, traveller, and antiquary in Scotland has more or less turned his attention to it, but no two of them are agreed as to the purposes for which it was erected. Some suppose, from the circumstance of a cross on the obverse side, that it was erected to commemorate the first

establishment of Christianity in Scotland. This, however, is very unlikely, for had such been its object it is difficult to see what connection so many warlike figures could have had with it. Others maintain that it was erected by the Scots to commemorate the defeat of the Danes at the battle of Mortlach; but this view is also very improbable, as that battle was fought fully twenty miles from the spot where the stone stands. The hypothesis of the Rev. Charles Cordiner, a distinguished Northern antiquarian of the last century, seems the most probable. His opinion is that it was raised in memory of the defeat by the Scots of those Scandinavian adventurers who had in the ninth century established themselves on the neighbouring promontory of Burghead. The traditions of the country are certainly more in favour of this view than of the others. The very name, 'Sueno's Stone,' which it has retained from time immemorial, seems, indeed, to point to the Norwegian monarch having in some way been connected with its erection.

Edinburgh.

My selection of representative house inscriptions, and others, shall be taken from Edinburgh in the first instance. On the house of John Knox we find one in capital letters:

'LVFE GOD ABVFE AL: AND YI NICHTBORS AS YI SELF.'



ANCIENT MONUMENT NEAR FORRES, ELGIN, N.B.

On the front of another old dwelling in the Cowgate we may read:

'Gif we deid as we sould,
We myght haif as we vould.'

Again, there was a pious admonition or expression of thanksgiving executed in iron letters over an ancient window on Tower Hill, adjoining the abode of Mary of Guise, the mother of Mary, Queen of Scots, which was taken down between the years 1850 and 1860, viz.:

'LAUS DEO'

(Praise be to God).

In the same religious spirit, we find inscribed in capital letters on a house in the Fountain Close:

'ONLY BE CRYST.' 'ARYS O LORD.'
'VINCET VERITAS.' '1573.'

There is a sculptured stone over a large window in the College Wynd, Cowgate, which is surmounted by an inscription in very antique letters:

'AVE MARIA GRATIA PLENA DOMINUS TECUM.'

Another inscription is carved on the Cordiners' seat (or loft), viz.:

'THY SHOES SHALL BE IRON AND BRASS, AND AS THY DAYS SO SHALL THY STRENGTH BE.'

An old member of the trade remarked that the text was 'mair consolin' to a Christian than com-

fortin' to a Cordiner; for the less iron and brass about the shoon the better!'

Again, over the door of the old Assembly Room, in the West Bow, the arms of the Somerville family are well sculptured, with the initials P. J. and J. W. and the date 1602, Peter and Bartholomew Somerville. The architrave also bears the legend:

'IN DOMINO CONFIDO.'

Daniel Douglas's tavern, in the Anchor Close, near the Cross, deserves mention. The house is extremely ancient, and was probably built for some religious purpose, for over the door there is the following very ancient inscription:

'O LORD IN THE IS AL MY TRAIST.'

I am speaking of the house as it was so long ago as about 1625, when it had been shut up already for a great many years, and the long, high, church-looking windows and door were covered with dust. I am unable to say whether it has been under destructive agency, or even by this time demolished.

If you pass down the narrow alley, you will find, on the left, the entrance to a stairway, over which are inscribed the words:

'THE LORD IS MY ONLY SUPORT.'

Just beyond this there is a precatory motto under an architrave:

'BE MERCIFUL TO ME.'

Farther on down the close there is, or was (we believe a number of these old houses have been demolished), a very ancient dwelling, bearing the superscription:

'AVGVSTA AD VSVM AVGVSTA[M]
W. F. B. G.'

The 'speaking house,' presenting three gables to the street, gives a good idea (says Robert Chambers, in his *Traditions of Edinburgh*) of the insecurity which marked the domestic life of 300 years ago, having no door in front, a portcullis giving admittance to a close behind, which, when closed, the inhabitants were in a tolerably defensible position. It was built in the year of the assassination of the Regent Moray.

On a tablet over the ground floor is the inscription:

'HODIE MIHI: CRAS TIBI. CUR IGITUR CURAS?
1570'

(or, I am the happy man to-day: your turn may come to-morrow. Why, then, should you complain?).

'UT TU LINGUÆ TUÆ, SIC EGO MEARUM AUREUM DOMINUS SUM'

(or, As thou of thy tongue, so I of my ears, am Lord).

Along the front of the house the owner says,

'CONSTANTI PECTORI RES MORTALIUM UMBRA,'

and the emblem of the resurrection—ears of wheat springing from a handful of bones.

The early history of this house is lost, but in 1647 the Canongate magistrates granted a charter for it to the Hammermen of that burgh; and it was subsequently occupied (in 1753) by the Dowager Duchess of Gordon.

There is a handsome house hard by with a crest over the gateway enclosing the court, viz. a cock standing on a trumpet, with the motto *Vigilantibus* and the date 1633, and over two upper windows the letters S. A. A. and D. M. H. These were respectively the initials of Sir Archibald Acheson of Abercairney, Secretary of State for Scotland to Charles I., and of his wife, Dame Margaret Hamilton.

In Blackfriars Wynd, an alley leading to the old monastery, we may read the following over a doorway:

'In Te Domine speravi
Nisi Dominus frustra.'

'BLISSIT BE GOD IN ALL HIS GIFTES.'

'Pax in intrantibus
Salus exeuntibus
Misereri mei Deus.'

These latter inscriptions were written over the entrance of a house of which the upper floor was employed as a Roman Catholic chapel.

In the Anchor Close, over the first entrance, there are these words:

'THE LORD JESUS ONLY MY SUPORT.'

In the Old Bank Close, the house of most ancient date is that of Robert Gourlay, which has the appearance of a castle, and over a door leading by a stairway to the first floor the following inscription:

'IN THE IS AL MY TRAIST. 1569'

—much the same motto as that over Daniel Douglas's tavern.

The house of Mary de Guise, widow of James V., a ruinous building now, still preserves two brief inscriptions. One, over a door to a staircase having a decorated architrave, are the words,

'LAUS ET HONOR DEO,'

both terminated by two pieces of complicated lettering. One (says R. Chambers) is much obliterated; the other is a monogram of the name of the Blessed Virgin Mary, formed of the letters M. A., M. R., and A. M.; or, Maria, Maria Regina, and Ave Maria, the letter M. being beautifully designed, and composed of emblems, quoting some passage of the life of Our Lady in the empty spaces. At the extremities of this stone were two large Roman letters, I. R., or James Rex, for James V.

'Bishop's Land,' in High Street, is a very large and handsome structure, and the entry in the first floor bears the motto:

'BLISSIT BE ZE LORD FOR ALL HIS GIFTES. 1578.'

This ancient house appears to have been occupied in flats. Sir Stuart Threipland of Fingask on the first floor; on the second, the Hamiltons of Pencaitland; on the third, the Aytouns of Inchdairnie; and in the uppermost floor a respectable tailor and his family.

There is a plain slab over the doorway of the golfer John Paterson's house, in the Canongate, which bears the inscription (composed by Dr. Pitcairn):

'Cum victor ludo, Scotis qui proprius esset
Fer tres victores post redimitus avos,
Pater sonus, humo tunc educebat in altum
Hanc, quæ victores tot tulit una domum.'

'I hate no person.'

The explanation rests in the fact that he built this house after a victory in which, though his ancestors had often been renowned for similar triumphs, he had surpassed them all.

Alison Square, celebrated as the residence of the poet Campbell and the friend of the poet Burns, Mrs. Maclehose, his 'Clarinda,' was distinguished also by the presence of two boards, whereon was printed a globe in the act of falling, with this inscription:

'If Fortune smile, be not puffed up,
And if it frown, be not dismayed;
For Providence governeth all,
Although the world's turned upside down.'

In the Netherbow is the manse of John Knox, where he lived from 1560 till his death in 1572.

Over the long window and door of the hall, and in very old lettering, is the motto:

'LVFE . GOD . ABVFE . AL . AND . YI . NYCHTBOIR . [AS] YI . SELF.'

On the architrave of an ancient wooden-fronted house near that of John Knox, and reputed to have been that of a Lord Balmerinoch, there appears a St. Andrew's cross, and a galley between its lower limbs, also the words:

'THE LORD GIVETH
I.
AND TAKETH.
1601.

BLISSIT BE HIS
R.M.
NAME FOR EVER.'

There is an antique house called by the curious name of Mahogany Land; next door to this house, and at the top of the stairs outside, over the entrance door, there is the following motto:

'HE YT THOLIS OVERCVMMS'

(He that endures overcomes [Old English]).

A brush manufacturer's shop, standing in the garden of the Guise Palace, shows an inscribed stone built into the wall, bearing this motto:

'NOSCE TEIPSUM, 1557.'

There is a specially interesting relic, consisting of a sculptured figure, presumably a Bishop, from his wearing a mitre, to be seen in Baxter's Close,

Lawnmarket. Above this, in old Gothic letters, is inscribed the motto:

'BLISSIT . BE . THE . LORD . IN . HIS . GIFTES.
FOR . NOW . AND . EVER.'

A motto of very similar character in Bishop's Close, High Street, is still to be seen on a house once the residence of John Spottiswood, Archbishop of St. Andrews, and surmounting its main entrance, viz.:

'BLISSIT . BE . GOD . YE . LORD . FOR . ALL . HIS .
GIFTES. 1518.'

The old doorway of the typographer Andrew Hart, whose office and residence were in Craig's Close, is surmounted by the words

'MY . HOIP . IS . CHRIST.'

Scottish Counties.

Leaving our quest in Edinburgh, we may now pass on into the provinces.

There is a curious old inscription to be seen in Stirling Castle, a portion of which appears on the house of the Earl of Mar:

'Espy . speik . furth . & . spair . notht .
Considder . well . cair . notht .
The . moir . I . stand . on . oppin . hitht .
My . faultes . moir . subject . ar . to . sitht.
1584.'

There is an inscription on a stone fountain at Linlithgow, in the main street, which is sur-

mounted with a quaint little angel, and with the reassuring statement to the wayfarer:

'ST. MICHEL IS VERY KIND TO STRANGERS.'

Carved in the stone over the doorway of Dundarrow Castle, Inveraray, is the following couplet:

'I man behald the end de nocht,
Wiser nor heiest hoip in God';

otherwise 'I must, or maun, behold the end of nought, no wiser than (to have) the highest hope in God' (so a friend reads it). The sentiment appears to me to be very obscurely expressed.

A visitor to Melrose Abbey, in Roxburghshire, founded by David I., A.D. 1136, will probably notice the following lines on the ruined gate:

'The Earth goes on, the Earth glittering with gold;
The Earth goes to the Earth sooner than it would;
The Earth builds on the Earth castles and towers;
The Earth says to the Earth, "All this is ours."'

At an old half-ruined country seat, called Earlshall, at a few miles' distance from St. Andrews, Fifeshire, the panelled ceiling of the large hall was at one time covered with coats of arms, and the walls with inscriptions, which are now, unfortunately, unreadable with little exception. Time the destroyer and the changes of atmosphere touching them 'with effacing fingers.'

The poor remains of an inscription reads as follows:

'Be . merrye . and . glaid . honest . and . verteous .
For . that . ...fficit . the . anger . of . the . invious .
Try . and . put . trust . eeter . gude . assurance .
Bot . trust . not . or . ye . try . for . fear . of . repentance.'

There is a house by the Bridge of Allan, Stirlingshire, which once bore the name of the original proprietor by whom it was built. Circumstances obliged him to sell it, and an unsympathetic neighbour, residing opposite, 'improved the occasion' by inscribing the misspelt couplet of his own:

'Heir I forbeare my name or arms to fix,
Least I or myne should sell these stones and sticks.'

We doubt his possessing any 'arms' but those of flesh and bone.

At Inverkeithing we find the same motto on an old house as that on the famous and beautiful house in Chester: it is dated 1688:

'GOD'S PROVIDENCE IS MY INHERITANCE.'

Another inscription in Scotland may be seen over the police-station at Perth, said to be the smallest city in the world:

'THIS HOUSE LOVES PEACE, HATES KNAVES, CRIMES PUNISHES, PRESERVES THE LAW, AND HONOURETH GOOD MEN.'

The inscriptions and designs on an ancient monolith stone, standing at a short distance from the town of Forres, in Elginshire, N.B., deserves special note in this place, for it is admitted to be the most singular monument in Great

Translated it would read thus: 'Our entrance blest by God our outgoing happier makes.'

Perhaps one of the most curious collections of mural inscriptions is to be found in the ancient city of Galway. It has four gates, facing respectively north, south, east, and west, and on each was a precatory motto. That facing north bore the words:

'From the ferocious O'Flahertys,
Good Lord, deliver us!'

On the south gate:

'From the devilish O'Dalys,
Good Lord, defend us!'

On the east gate:

'From the cut-throat O'Kellys,
Good Lord, save and keep us!'

And on the west gate:

'From the murderous O'Maddens,
Good Lord, preserve us!'

What a very undesirable collection of neighbours the poor folk of Galway appear to have had! We can only wonder that a stone of the city, or a descendant of the original inhabitants, remains to bear their testimony to the ruffianism of the aboriginal clans thus held up to reprobation.

SWISS CHÂLET BEARING THREE LINES OF INSCRIPTIONS.

[*To face p.* 81.

PART IV

FOREIGN INSCRIPTIONS

Switzerland, Tyrol, Germany, and Austria.

IN the German-speaking countries of Europe we find a richer collection of house mottoes than anywhere else, and decidedly of a higher religious type. To some of the examples I am able to give the precise locality where they may be seen, and the same inscriptions are found to be frequently repeated. Of others I am only able to state their nationality, and give the reader the benefit of their religious teaching.

We will commence our researches in Switzerland. In the Prätigau, a fertile valley of the canton Grisons, where old German is spoken (a patois), but where, as in the Tyrol, Romanic names remain, that language having formerly been spoken here, we may reap a rich harvest of house mottoes.

At Fidris, one of the villages of this valley, we find the following:

'Ein Pilger bin ich hier auf Erden;
Und walle hier mir kurze Zeit;
Oft unter mancherlei Beschwerden
Zu meinem Ziel—die Seiligkeit.'

Of this the following is a translation:

A pilgrim am I here on earth,
And travel here for but a brief season,
Often under many difficulties,
To my goal—eternal bliss.

Beyond the narrow gorge of the Klus, at the entrance of the Prätigau Valley, in the little town of Grüsch, we find the inscription here following:

'Christum kennen, sagt die Schrift,
Alles wissen ubertrift.'

(To know Christianity, saith the Word,
All wisdom exceeds.)

The piety of the ancient Swiss, and always of the Tyrolese, is demonstrated by their mottoes. 'Extremes meet.' Religious inscriptions are chiefly seen in Roman Catholic cantons, and all the Tyrol is of that communion. But in our United Kingdom religious mottoes are characteristic of Presbyterian Scotland.

Still making our quest in the Grisons, we may see a large châlet in Prätigau dated 1671. The following inscription appears on the principal façade:

'Dies Haus hab ich lassen
Bauwen, Gott werd alle ding,
Vertremen, an Gottes Saegen
Ist alles gelaegen; waer es doch

Auch grawen, ist wol so
Gott endet';

of which the translation is:

J'ai fait bâtir cette maison.
Confie toi en Dieu pour toutes choses.
Tout dépend de la bénédiction de Dieu.

I have had this house built.
I will trust everything to God.
Everything depends on God's blessing.

A friend of mine, who had been for some time at Davos-am-See (the Grisons), a place I have never myself visited, gave me the following:

'Möcht hier eine Gotteshütte, bei uns, Menschenkindern sein!
Liebe! komm in unsere Mitte; kehr in unserem Hause ein.'

(May this be a house of God by us children of men!
Love! come in our midst, enter our house!)

At Jenatz, also in the Grisons, there is a house distinguished by a truly religious sentiment:

'In Namen Gottes wil ich bauen mien all hier auf diesen Platz;
Auf Jesum steht mein Vertrauen; im Himmel such ich mein Schatz';

which translated runs thus:

(In the name of God I will build here on this spot.
In Jesus I put my trust; in heaven I seek my treasure.)

Upon a picturesque house, just above the arcades in the Herrengasse, Berne, I found the following:

'1553. 1553.
'1892.
'Obs Haus gefallt,
In Gottes schutz ists doch gestellt.'

(Whether the house pleases,
Yet it has been placed under the protection of God.)

'Sin . altes . Haus . mit . neuer . mascke .
Steht . auch . noch . gut . der . Herrengasse.'

(His old house with a new mask
Does yet well in the Herrengasse [name of a street].)

On another, at the top of the street, close to the former, I read:

'Fasse du Zucht, lass nicht davon,
Behalt sy; denn sy ist dein Läben.'

(Take to discipline, do not yield it up,
Keep it; for it is thy life)

—an extract from the Book of Proverbs (iv. 13).

On a châlet of Saanen, in the same canton, we find:

'Cette maison s'est mise dans la main de Dieu.
Dieu protège-la du chagrin, et de l'incendie,
Du malheur, et de l'inondation;
En un mot, conserve-la telle qu'elle.'

On an inn at Bleienback the following may be seen:

'Comme cet hostellerie se tient au soleil
Aussi vari, que celui qui n'a pas
D'argent aille se servir à la fontaine!
Peu de choses, mais bien à moi.'

There are few Swiss towns with which I am better acquainted than Lucerne, yet when in residence there I failed to collect mottoes, which

are specially abundant in the Roman Catholic cantons. But the following, which adorns a farmhouse almost within the town, standing in the fields behind the cathedral, I have found amongst my notes. It is in old Swiss-German:

'WO FRIEDE, DA FREUDE'

—that is to say, 'Where peace is, there is joy.' *Friede* is the Swiss for the German *Frieden.*

On a châlet at Bettelreid we find:

'O Seigneur, par Ta grace et Ta bonté, gard cette maison du malheur.
Donne à tous ceux qui l'habitent, et à tous ceux qui y passeront,
La paix, le bonheur, et Ta bénédiction.
Garde nous Ton aide présente, et que T'amour
Mais nous conduise de ce jour jusqu'à l'éternité.'

On another châlet in the same village there is the following:

'La joie, le calme, et la modération,
Ferm la porte au médecin.'

Passing on from Bettelreid, we find the following at Schweitz:

'Geh deinen Weg
Auf rechtem Steg.
Fahr wohl und leid,
Trag keinen Neid.
Bet, hoff auf Gott
In aller Noth.
Besuch' Gott's Haus: dar vor dir ist
Da wirst du finden Jesum Christ,
Der deiner Seelen Heiland ist.'

My next is an inscription on a church, dated 1755, of which I give the translation:

'Go thy way,
On the right road.
Do well and sorrow,
Do not be envious.
Pray, and hope in God
In all necessity.
Visit God's house:
There wilt thou find Jesus Christ,
Who thy soul's Saviour is.'

There are two Swiss towns of the name Bremgarten—one in the canton de Bern, and the other in Aargau. On the hospital in one of these (my notes fail me in indicating which) a motto runs thus:

'Gott ist der Arzt, und ich der Knecht;
Doch wen er will, so heil ich recht.'

(God is the physician, and I the servant;
But if He will, I can heal and cure.)

There are several house mottoes and carvings at Schinznach (Aargau), one of which runs thus:

'Ein Haus ist wohl ein schöne sach,
Von Menschenhänden ist's gemacht;
Doch hängt es ab von Gott allein,
Ob Glück, ob Unglück Kommt hinein.'

(A house is a fine thing,
It is made by man's hands;
But it depends on God alone
Whether happiness or unhappiness
shall come therein.)

Here follow a few more examples of Swiss house mottoes as characterizing the old spirit which formerly pervaded the country:

'Dies Haus steht in Gottes Hand;
Gott behüt's von Flur und Brand.'

(This house is in God's hand;
God protect it from fire and flame.)

'Lass Dich Herr Jesus Christ mein gebet bewegen.
Komm in mein hertz und haus, und bring mir deinen Segen;
All' Arbeit, Mäle', und Kunft, ohne dich nichts richten aus,—
Wo Du mit graden bist, Kommt Segen in das haus.'

'Den Ein und Ausgang Gott bewahr
Vor falschem Freund und aller Gefahr.'

(The in and out going God preserve
From a false friend and all danger.)

'Dies schöne Haus ist sand und Stein;
Wie werden die im Himmel sein?'

(This beautiful house is sand and stone;
What will it be in heaven?)

'Wer Gott vertraut
Hat wohl gebaut.'

(Who trusts in God
Hath built well.)

'Hüt dich, fluch nicht in minem Haus,
Sonst gang' grad' zur Thür hinaus,
Sonst würde Gott vom Himmelreich
Uns beide straffen, mich und dich zugleich.'

'Take care, do not swear in my house,
Or else you'll go straight out of the door,
For God in His kingdom would punish
Us both, thee and me also.'

The next is a specially quaint example:

'Gott behüet dis Haus so lang'
Bis ein schneck die Welt umgang',
Und ein Ameis' dürst so sehr
Das sie austrinct das ganze Meer.'

(God protect this house so long
Till a snail has gone round the world,
And an ant has such a thirst
That she drinks up the whole sea.)

'Die starke Gotteshand
Will dieses Haus bewahren
Und von gemeiner Zunft
Abwenden all' Gefahren.'

(The strong hand of God
Will protect this house
And turn away all danger.)

'Sei Jesus mein Magnet,
Nachdem ich mich stats wende;
Mein Leitstein führe mich
Bis an mein letztes Ende.'

(Let Jesus be my magnet,
To which I always turn,
My magnet lead me
To my last end.)

'Lass' den Frieden bei uns wohnen,
Alle reinen sinnes sein;

Die wir heir beisammen wohnen,
Alle deiner, Herr, uns freüen! müssen'.'

(Let peace dwell with us,
Let all be of pure mind;
Those who here together dwell,
Let them all, O Lord! be Thine.)

'Der Weise hat sein Herz
Bei Gott und in dem Himmel;
Der Geitzige bei viel Geld,
Und in dem Weltgetümmel.'

(The wise hath his heart
With God and in heaven;
The miser's is with his gold,
And in the turmoil of the world.)

'Mein Ein- und Ausgang werdenbegleit,
Von Dir, O Hert Gott in Ewigkeit.
Er segne all mein Thun und Lassen,
Und bekehre alle die mich hassen.'

(Accompany me in all my comings and
Goings, O Everlasting Lord.
He blesses all my deeds and omissions,
And converts all those who hate me.)

'Wer ein- und ausgeht zu der Thür,
Der soll bedenken für und für,
Dass unser Heiland, Jesus Christ,
Die einsige Thür zum Leben ist.'

(Who in and out goes through the door,
He should constantly reflect,
That our Saviour, Jesus Christ,
Is the only door to life.)

'Durch Kreuz u. Pein sum Licht u. Schein;
Durch Kampf u. Streit zur Ruh u. Freud.'

(Through cross and pain to light and brightness;
Through war and strife to rest and joy.)

'Wenn ich dieses Haus verlasse,
Und der Welt entrissen bin,
Fuhr' mich, Gott, die Himmelstrasse,
Zu der ewig'n Heimath hin.'

(When I leave this house,
And am torn from the world,
Lead me, God, by the heavenly road,
Up to the everlasting home.)

'Herr, in deinen Namen geh ich aus,
Bewahr allzeit das ganze Haus;
Mein Hausfrau, und auch die Kinder mein,
Lass dir, O Gott, befohlen sein.'

(Lord, in Thy Name I go out,
Preserve for ever the whole house;
My wife, and also my children,
Left to Thee, O God, are entrusted.)

'All mein Anfang zu dieser Frist
Gescheh im Namen Jesu Christ.
Er stehe bei mir früh und spat,
Bis all mein Thun ein Ende hat.
Nichts ist von ungefähr,
Von Gott kommt alles her';

which may be translated thus:

All my undertakings at present
Shall be done in the Name of Jesus Christ.
He stays by me early and late,
Until all my works an ending have.
Nothing happens by chance,
From God comes all.

Another old Swiss inscription may be included amongst the others, viz.:

'Der Göttliche segen erfülle dies Haus,
Und die da gehen ein und aus.'

(God's blessing fill this house,
And rest on those who go in and out.)

I regret that I cannot give more than one illustration of a châlet bearing such characteristic mottoes, which do so much credit to the moral and religious feeling of the rural population—a class which among us would be classified as yeomen. But the majority of these inscriptions are found upon old houses, and I cannot say whether they would be representative of modern national feeling.

I have given this promiscuous collection, so characteristic of the religious sentiments of the nationality, at all risk of exhausting the reader's patience, some of them being so beautiful. I now pass on to a neighbouring country, the Austrian Tyrol. Here I might make a splendid collection, chiefly religious, and exemplifying a strong and childlike confidence in, and tenacity in holding on to, the faith of their fathers. This simplicity is combined with a dauntless 'courage of their opinions,' a characteristic more noteworthy in the Tyrol than in any country in Europe. To this enchanting country I now conduct my readers—a land where a man is not ashamed of the niche in which Providence has placed

him; a land where religion walks hand in hand with honour, industry, and manliness. As I have given so many Swiss mottoes, I will restrict myself to recording only a few of the Tyrolese.

Tyrol.

The following is inscribed on the Wirth's Stube, in Mittewald (in the Tyrol):

'Wie du glaubst, so lebst du;
Wie du lebst, so stirbst du;
Wie du stirbst, so fährst du;
Wie du fährst, so bleibst du;
Im Himmel zur Freud;
In Hölle zum Leid;
In beiden Orten zur Ewigkeit';

which may be rendered thus:

As thou believest, so livest thou;
As thou livest, so diest thou;
As thou actest, so continuest thou;
For heaven to happiness;
In hell to sorrow;
In both for everlasting eternity.

At Matters in Tyrol, the following may be seen:

'Gott lieben macht selig,
Wein trinken macht frölich;
Drum liebe Gott und trinke Wein,
So kannst du förlich und selig sein';

which reads thus in English:

To love God makes holy,
To drink wine makes cheerful;
Therefore love God and drink wine,
So wilt thou cheerful and holy be.

In Baumkirchen, Tyrol, we have the following:

'Dies Hause gehört nicht mein,
Der nach mir kommt auch nicht sein;
Man trug auch den Dritten hinaus:
Ach Gott! wem gehört dieses Haus'?

of which sad inquiry—to which no reply could be given, as all our earthly possessions are but a loan—the translation is as follows:

This house belongs not to me,
Neither to him who comes after me;
They carried out the third also (to burial):
Ah, God! to whom belongs this house?

In the wonderful Dolomite department of the Austrian Tyrol, not very far from Cortina, is the little hamlet of Venas, and above the door of the white church at the roadside there is the following inscription (in Latin) translated thus:

'The external temple belongs to God; see that the heart be not given to His enemy.

'The temple made with hands is pleasing to God, but the temple more pleasing to Him is the heart free from evil.'

At Domegga, a village near Pieve di Cadore, in the Italian Tyrol, on a fine Gothic window of a splendid palace of the long past (one of about fifty houses of the old Cadorin type left standing after the fire of 1871, which destroyed the wooden village), the following inscription may be seen:

'Laudate sempre sia
Il nome di Gesù, e de Maria;
E sempre sia laudato
Il nome de Cesù, Verbo incarnato.'

Austria.

Turning from the Austrian Tyrol to Austria proper, I can give two examples of inscriptions, taken from the old castle at Lachsenburg, near Vienna:

'Rerum irrecuperabilium felicitas est oblivio.'
(Happiness is the forgetfulness of things beyond recall.)

In the grounds surrounding the castle there is a representation of a hermitage, over the door of which are the words,

'BEATA SOLITUDE'

(what a misanthropic sentiment!), and on the inner wall:

'Mensch, König der Erde, Meisterstück der Schöpfung,
Ven Gottes Hauch, bescelt, fülle deine hohe Bestimmung.'
(Man, king of the earth, masterpiece of creation,
Inspired by God's breath, fulfil thy high destiny.)

Germany.

Some inscriptions upon an old house in Berlin are, or were to be seen within the last ten years, or thereabouts.

'Ohne Gottes Gunst
Ist das bauen unsunst.'
(Without God's favour
We build in vain.)

'Mit Gott begonnen
Ist halb gewonnen.'
(With God begun
Is half accomplished.)

In einer Kunstuhr in der Willibrodkirche in Wegel, vom Jahr 1603 (in a clock-tower):

'Dies Werk, in seiner Ordnung rund,
Zeigt an Jahr, Monat, Woch, Tag und Stund.
O Jesu Christ, du wollest geben
Dass wir ein selig' Uhr erleben.'
(This work, round in its shape,
Indicates the year, month, week, day and hour.
O Jesus Christ, grant us
That we may pass a blessed hour.)

In the old town of Hildesheim in Hanover, enclosed by ramparts, and having a cathedral, dating back to the ninth century, house inscriptions might naturally be expected. Of those that might be added to my foreign list I select one as representative, viz.:

'Durch deinen heiligen Tod lebe ich,
Und werde nicht sterben ewiglich.
Deiner Auferstehung erfren' ich mich,
Das verdriesst den Satan ficherlich.
1565.'
(Through Thy blessed death live I,
And shall not die eternally.
Thy resurrection cheers me,
And certainly causes despair to Satan.)

At Tegernsee, near Munich, the following motto is of the same character:

'Wer will Jesum einquartieren
Muss sein Herz mit Tugend zieren.'
(He who will give Jesus (free) quarters
Must deck his heart with virtue.)

An interesting mural inscription may be seen on a church at Lubeck, one of the free Hanse towns, on the Trave, some thirty-six miles north-east of Hamburg, viz.:

'You call Me the Master, and you do not question Me;
(The) Light (yet you do not) Look to Me;
(The) Way (yet do not) Follow Me;
(The) Life (yet do not) Wish for Me;
Wise (yet) Give Me no attention;
Lovely (yet) Love Me not;
Rich (yet) Ask Me nothing;
Everlasting (yet) Seek Me not;
Merciful (yet) Trust Me not;
Noble (yet) Serve Me not;
Almighty (yet) Honour Me not;
Righteous (yet) Fear Me not.
I condemn you, and you cannot blame Me.'

At Aix-la-Chapelle, in Rhenish Prussia, the favourite residence of Charlemagne, I obtained a contribution to my too scanty German representative examples. The motto is in Latin, and of a creditable character, *i.e.*:

'DEO OMNIA RENDE'

(or, [Ascribe] to God all things).

Yet one more motto from Germany, to be seen on the Klosterkirchshof at Halberstadt, in Prussian Saxony:

'Hier ist die Pforte zur Ewigkeit.
Menchen, da giebts Ruhe!'
(Here is the door to eternity.
Mortals, there lies peace!)

Inscriptions in Italy.

My collection made in Italy, though not as large as I could easily have made it had I had more time as well as space at my command, is worth a record. Many have been found in Herculaneum and Pompeii—some printed, but mostly inscribed in stone or terra-cotta relievo, which tablets were inserted in the pilaster at the sides of the open shop-fronts.

The representation of two gladiators appears in a street of Pompeii, surmounting the inscription:

'POMPEII ANIMA IRADAM QUI HOC LASERIT HABEAT VENEREM POMPEIIANAM IRATAM'

(or, The spirit of Pompeii [saith], May he who shall have injured this [sculpture] experience the wrath of Venus).

In good Latin *anima* is never used of a place.

On a baker's shop there was the phallus and the words:

'HIC HABITAT FELICITAS'

(or, Here dwells happiness).

On their tombs and in the Catacombs of Rome we find sculptured representations or signs of the occupation of the deceased, or the emblem or signification of their names—as, for instance, on the tomb of Diogenes, the grave-digger, there is a pickaxe and lamp; on that of Veneria, a tire-woman, there was a mirror and a comb; and a

first drawing of heraldic thought shown, amongst others, on the grave of Dracontius, on which is sculptured a dragon; on that of one Onager, a wild ass; on Leo, a lion; on Porcula, a pig; and on Herbacia, two baskets of herbs.

It was from the Romans that we borrowed the sign indicating a tavern, the bush and likewise, our well-known proverb, 'Good wine needs no bush' (as a reminder of where it is to be found after the tasting).

According to Pliny, Lucius Mummius was the first man in Rome to affix a picture to the outside of a house, and after this they were commonly placed in the Forum. To these brasses the orator jokingly made reference, the sign being that of an old shepherd with his staff, and the German Legate, being asked for his opinion of the work, replied 'he would not care to have such a man given to him as a present, even if he were real and alive.' So in that wonderful hotbed of art, Rome, outside house paintings were not always superior to our own.

This use of pictorial representations, only occasionally accompanied by painted or sculptured words, shows that, as exemplified amongst our own lower classes (till quite recently), the knowledge of letters was comparatively rare, and they had to be substituted by the language of signs.

Nevertheless, Italy is rich in house inscriptions. At Rome many are the inscriptions to be seen, of which two or three only shall be here recorded.

For example, that round the cornice of the Palazzo Borghese:

BONITATEM ET DISCIPLINAM ET SCIENTIAM DOCE ME'

(or, Teach me goodness and discipline and learning).

On the Via de Cornari, over the door of the palace there is a shield with the device of a lily, and the words:

'TUA PUTA QUÆ TUTIFACIS'

(or, Think those things to be yours which you yourself have done).

Surmounting the first-floor windows there is the name of the owner, and over those of the second floor the inscription:

'NON OMNIA POSSUMUS OMNES'

(or, We are not all [of us] able to do all things).

Over the third-floor windows:

'PROMISSIS MANE'

(or, Stand to your promises).

At Subiaco, thirty-one miles from Rome, long a summer residence of the Popes, a monastery was founded in the fifth century, and in the oratories of the cave there are frescoes and inscriptions —amongst others, some respecting Popes Innocent III. and Gregory IX., who respectively made pilgrimages there, the former in 1203, the latter in 1227. An inscription records that Gregory 'macerated his sacred limbs there'

during two months of penance and humiliation, and a fresco represents him as holding an open book, in which the words are inscribed:

'VERE LOCUS ISTE SANCTUS EST IN QUO STAMUS'

(Truly that place in which we stand is holy).

In the burial-ground of the monks there is a fresco representing the triumph of Death, who, on horseback, is riding over a multitude of people, and on his scythe are engraved the words:

'MORS MALIS FORMIDABILIS; BONIDESI DERABILIS; NEMINI EVITABILIS'

(or, Death is to the bad formidable; to the good desirable; to all inevitable).

In the Rose Garden there is another fresco, referring to St. Benedict, with the lines:

'Quos tinxit sancto Benedictus sanguine vepres
Francisci gignunt insitone rosas.'

(The brambles which Benedict has sprinkled with his holy blood
Become, through ingrafting, the roses of Francis [of Assisi].)

Over the door of the Holy Cave the visitor is greeted with the inscribed benediction:

'SIT PAX INTRANTI SIT DRATIA DIGNA PRECANTI'

(or, Grace and peace be to him who prays worthily).

A visitor to Gubbio in the Marches, twenty-seven miles south of Urbino, in Central Italy, will find the famous Eugubean Tables—plates of bronze inscribed with the famous Umbrian and primitive

Latin characters—which were discovered in the ruins of Jupiter Appeninus in 1446. There is a memorial of Dante on the Casa Faluccei, which reads thus:

'HIC MANSIT DANTES ALIGHERIUS';

and this statement seems to be more or less confirmed by the fact that in 1865, when the six hundredth anniversary of the poet was celebrated, an inscription was put up in the great hall of the Palazzo Pubblico in his honour, in which the circumstance of his having found refuge in Gubbio during the period of his exile is recorded.

Extending our quest northwards into Tuscany, volumes, instead of a few paragraphs, might be written, supplied by the ancient inhabitants of that 'sunny south.' On the way to Fiesoli from Florence, to which I made a delightful excursion in the lovely spring-time of a year long buried in the past (on the occasion of my first visit), we passed a villa on which were inscribed the words:

'SCACCIA PENSIERE'

(Scatter your thoughts).

Again, near Giotto's Tower, another house bears the old proverbial saying:

'Casa mea, casa mea; piccola che sia,
Sei sempre, casa mea';

in English to be rendered:

My house, my house; small as it is,
Still always my house.

I have spent many months at a time at Pisa, and often passed the old Palace Lanfraducci, on the Lung' Arno, and wondered why a thick iron chain was suspended over the great entrance door, with the inscription:

'ALLA GIORNATO'

(To the day).

On this some light has been thrown, for it appears there is a local tradition that a former proprietor of the palace had captured a Saracen slave at sea in one of the Pisan wars. The poor fellow wore a chain, which he entreated his captor to remove. The inexorable master swore that he would never do so till he saw him eat meat on a Friday, and so finally dismissed the question. But it so chanced that Christmas Day fell on that fast-day, and the slave, seeing his tyrant eating meat on that day, reminded him of his stipulation on oath. The galling chain was there and then struck off, and was suspended over the entrance door as a memorial of the event.

The inscriptions on the cathedral, chapels, and religious houses at Pisa and other ancient cities of Italy need not be transcribed,—one expects to find them in such places,—so I am generally restricting my collection to non-ecclesiastical buildings.

On the house of Rossini, Bologna, we read:

'Nec non Threicius longa cum vesta sacerdos,
Obliquitur numeris sceptem discrimina vocum.'

These are two lines from Virgil slightly paraphrased (according to the late Edward Walford). The following is the literal translation: 'Moreover, a Thracian priest, with long robe, utters in numbers (verse) the seven distinctions (notes) of the voice.'

On the other side we read:

'NON DOMO DOMINUS, SED DOMINO DOMUS'

(or, Not the master for the house, but the house for the master).

At Padua, Merceria, Vicenza, Perugia, near Tivoli, and, in fact, all over Italy, mottoes and historical memorials are to be found, and revelations of thought representative of the times which gave them birth.

Allow me now to conduct the reader to a historical spot in the North of Italy, and take a pleasant drive to the small fishing-town of Cogoletto, which has the credit of being the native place of Columbus. It is situated at some ten miles' distance from Genoa, and, at least within a few years past, a house bearing two inscriptions still existed, indicating its claim to having been that of his birth. One inscription is dated 1576, and is only in part preserved, *i.e.*:

'Con generoso ardir, ubbidiente al voler, Colombo,
Corre s'aggire.'

(With generous daring, obedient to will, Columbus,
It runs [it wanders].)

The second, under the date 1826:

'Hospes siste gradum ; fuit hic
Lux prima, Columbo.'

(Guest, hold thy step ; here came
His first day, Columbus.)

Although I have paid flying visits to the venerable and most interesting historical cities of the North of Italy, I cannot supply more than two or three house mottoes ; nor do I thus fail in the accomplishment of my first intention. Taking leave of Cogoletto, we may turn our steps to another historical spot, Terrara, in Emelia.

Over the house of Ariosto, which, from his limited means, was built of small dimensions, he inscribed this distich in Latin:

'Parva, sed apta mihi, sed nulli, obnoxia sed non.
Sordida, parta meo sed tamen ære domus';

which, as translated by Hoole, reads:

'Small is my humble roof, but well designed
To suit the temper of the master's mind ;
Hurtful to none, it boasts a decent pride,
That my poor purse the modest cost supplied.'

Mrs. Bury Palliser, from whose interesting work I quote, gives also a French rendering, *i.e.*:

'Maison petite, mais commode pour moi ; mais incommode à personne ; mais assez propre ; mais pourtant achetée de mes propres fonds.'

Those who have not seen St. Marc's, Venice, not merely as cursory observers, who only wish

to be able to say they 'have done' it, will have probably read the inscriptions, especially one under the mosaic of Christ enthroned,

'I AM THE DOOR,' etc.,

and, inlaid in the red marble moulding which surrounds the mosaic:

'I AM THE GATE OF LIFE; LET THOSE WHO ARE MINE ENTER BY ME';

and likewise on a fillet of marble on the west wall:

'WHO HE WAS, AND FROM WHOM HE CAME, AND AT WHAT PRICE HE REDEEMED THEE; AND WHY HE MADE THEE, AND GAVE THEE ALL THINGS, DO THOU CONSIDER.'

Of course, passages of Scripture and religious advice are, naturally, to be expected in places of worship, so I only give this example as an exception, for the main subject of this article has reference to house mottoes. Miss Busk relates that when in Tuscany, after descending three hundred slimy steps into a copper-mine, and threading many dark passages, she came across the highly appropriate inscription:

'IN THY HANDS O GOD, ARE ALL MY WAYS.'

Of course the original was in Italian (or Latin).

Visitors to the South Kensington Museum may have observed a remarkable piece of Della Robbia ware, of circular form and nearly 11 feet in diameter. The arms and crest of the 'good King René of Provence' (Duke of Anjou and

Lorraine, 1480) are encircled by a massive border, and underneath the escutcheon there is a crescent inscribed with a motto, and on each side a burning brazier, united by a scroll bearing the words:

'DARDANT DÉSIR.'

This fine example of enamelled terra-cotta formed a portion of the external decoration of a villa near Florence, called the Villa Pantiatici-Ximenes.

Mottoes in France.

A few French examples must enrich my collection of house mottoes, some of which are in Latin.

On the corner angle of a small house at Baugé (Maine et Loire), dated 1561, the motto runs thus:

'On a beau sa maison bâtir
Si le Seigneur n'y met la main,
Cela n'est que bâtir en vain
(Ps. cxxvii.)';

and in the same department, at Chalonnes-sur-Loire, there is one engraved over the window of an apothecary's house:

'IN TE DOMINE SPERAVI'

(In Thee, Lord, is our hope).

At Abbeville another religious motto may be seen:

'FAIE LE BIEN POUR LE MAL, CAR DIEU TE LE COMMANDE'

(Do good for evil, for God commands it).

At Louvigny, near Caen, there are inscriptions on the stone piers of a *porte-cochère*—on the right the statement:

'QUI CRAINT DIEU, N'A RIEN À CRAINDRE';

and on the left:

'TIMOR DEI SUMMA SECURITAS'

(The fear of God is the chiefest security).

On a château of Lavolte, situated on the Rhone, there is the following inscription, cut in fifteenth-century letters:

'OMNIA PRETEREUNT PRÆTUR AMARE DEUM';

and on the pilgrimage church of Beauvoir, above Moustiers, the words,

'BELVISURA VOCOR; DIFFUNDIT LUM'NA LUMINA NOSTRA PETENTIS; LUMINA NOSTRA PETAT,'

'paraphrased in local doggerel,' according to Miss Busk, from whose researches I have gathered so much:

'Je m'appelle en ce lieu la vierge de Beauvoir;
Pour répondre à mon nom je répands la lumière;
Sur ceux qui pour leur salut veulent en reçevoir.'

At that most interesting old town of Southern France, Avignon, where I have more than once broken a journey and basked in the sunshine, a visit to the Church of St. Pierre rewarded me as a seeker for such memorials of the past as those

which form my present collection. On the pulpit:

'Afin que mieux cette chaine si
A Dieu du ciel li soit plaisante,
Jacques Malte li cri mercy,
Et de bon cœur la lui presente.'

(In order that this chain
May be pleasing to God in heaven,
Jacques Malte cries to Him for mercy,
And presents it to Him good-heartedly.)

Strange to say, I have scarcely any mottoes collected in Paris, and for the omission I may be to blame. On a turret of the Palais de Justice in that metropolis there is the following inscription in Latin:

'Machina quai bis sextam juste dividit horam.
Justitiam servare monet legesque.

'La machine qui divise précisement les deux fois six heures
Nous exhorte à servir la justice et à maintenir les lois.'

Under the clock of the Hôtel de Ville, Neuilly, we find the motto:

'MA VOIX RÉSONNE, ÉCOUTE! ELLE DIT QU'IL EST L'HEURE DE BIEN FAIRE'

(or, My voice resounds, listen! It says that it is the hour to do good).

On the staircase of the Musée de Cluny, Paris, a monition of the old monks, or Abbots, is still to be seen inscribed on the outer wall:

'SERVA MANDATA'

(or, Obey orders).

At Rossmière the following inscription appears, filling the spaces in the panelling on the Protestant parsonage house:

'Adam Martin Curial, de la Rossinière a fait bâtir ce logis en l'année 1654. O eternel Protecteur, par les armes l'on peut acquérir la gloire. Mais la gloire saut plume en oublise dissont. Les plus grand Rois ne sont comme que par l'istoire. Leur épée est muette et la plume dit tout. On peut reposer tranquillement sur les lauriers si l'on a fait quelque bon chose qui vaille.'

At Civray Vienne, on the Charente, the following inscription may be found:

'MIEUX V-
AULT EN-
TRER P-
AUVRE
AU CIEL
QUE RI-
CHE EN
ENFER'

(It is better to enter heaven as a poor man than hell as a rich one).

The celebrated French architect Puget, having built himself a house at Marseilles, his native place, on which he freely expended money and labour, distinguished his new home by the inscription of the proverbial motto,

'NUL CHEF-D'ŒUVRE SANS TRAVAIL,'

rendered in English, 'No masterpiece without labour.'

'Deus meus et omnia
Santo e il bene chio maspetto
Chyne pena me diletto,'

taken from St. Francis d'Assisi, and another quotation,

'Le plaisir de mourir sans peine.
Vaut bein la peine de vivre sans plaisir,'

taken from St. François de Sales, are both inscribed on the remains of an old Roman temple adjoining the monastery at Cimiez, near Nice.

It may be well to observe that errors in grammar and spelling are not always attributable to the transcriber, but to the stone-cutter, to the ignorance of earlier times, and to peculiar abbreviations. I may refer to an instance of the latter in the motto before given—viz.:

BELVISURA VOCOR; DIFFUNDIT LUM'NA LUMINA NOSTRA PETEUS; LUMINA NOSTRA PETAT.'

Here were abbreviations, and I don't feel sure as to their meaning. I think they must be 'lumina luna.' (I am called Belvoisura [Belvoir]; the moon sheds abroad her light.) 'Seeking her lights: let her seek *my* lights.' This is very obscure at best. There is probably some hidden allusion behind it.

The magnificent residence of the famous Jacques Cœur, 1461, argentier to Charles VII.,

which is now the Hôtel de Ville at Bourges; his favourite motto is sculptured on each side of two hearts:

'Á VAILLANS RIENS IMPOSSIBLES.'

It is said that on this château of Boisy (Loire-et-Sâone-et-Loire) there was formerly a very audacious inscription, viz.:

'Jacques Cœur fait ce qu'il veut,
Et le Roi ce qu'il peut.'

At Longpré-les Corps-Saints, in Picardy, near the *bureau de poste*, you may see over the lintel of an old uninhabited house the following inscription:

'JE NE VEUX PLUS ME MARIER IL Y A TROP DE DANGER.'

On a house in the Rue Étoupée at Rouen, that most interesting of ancient cities, where I have enjoyed a six months' residence, there is a sign of Jerusalem, carved on stone—a fortified town, with a figure arriving on each side, representing the pilgrims.

Dutch Mottoes.

In Holland the sign of the Colt and Cradle (which appeared in St. Martin's Lane in 1667) is a common indication of a house of evil reputation, of which two examples may be seen in the Zandstraat, Rotterdam, where the cradle is carved over the entrance door, and with the inscription:

'HET PAARD IN DE WIEG'

(or, The house in the cradle).

In Dutch the word *paar* is employed indiscriminately for either a man or woman, married or unmarried.

The Three Radishes was a common sign in the eighteenth century to indicate the locality of a market or a nursery-gardener's abode. There is one near Haarlem which deserves mention. It was accompanied by a representation of Christ appearing to Mary Magdalene in the garden, and the following lines:

'Christus vertoont men hier,
Na zyn dood in verryzen,
Alseen groot hovenir,
Die ieder een molt pryzen.
Dit's in de drie Radyzen,'

meaning:

Christ is represented here,
After His death and resurrection,
As a great gardener,
Whom everybody must praise.
This is at the Three Radishes.

Another inscription, at Goada, is too ridiculous to be omitted:

'Adam an Eva belfden in den Paradyze;
Selden aten zy stokvisch maar veel warmoes, kropsla, en radyzen.
Hier vindt gy allerley aard gewas om menschen mêe te spyzen,'

rendered in English:

Adam and Eve lived in Paradise;
They rarely ate stock fish, but a great deal of hotchpotch, lettuce, and radishes.
All sorts of vegetables sold here for human food.

At the Hague the following couplet was inscribed over the door of a Dutch shoemaker's shop:

'Dit is suit Chrispyn, maarik hiet stoffel,
Ik maak een laars, schoen en pantoffel.'

And another in Bergen-op-zoom runs thus:

'Hier in Krispyn kan min de minsch int beeste villen
Elk schoenen na zyn voet boor gilt terstond bestillen;
Doch menig beest alheer steekt in een menschevel,
Dragt zeep zyn broeder's huid en't staat dat beest nog wel,'

rendered thus in English:

Here at the Crispin any man may for his money
Immediately obtain shoes made out of animals' skins;
But many a brute in this town wears a human skin—
Nay, wears his own brother's skin; and the brute looks even well in it.

Another Dutch inscription was that dating from the seventeenth century, set up over his door at Leeuwarden, Holland, by a barber-surgeon, under his device of the Good Samaritan:

'Gelyk den Wyn, fyn,
Dryft zorgen nit der herten,
Zoo geneest Medicyn pyn,
En outlast van Smarten';

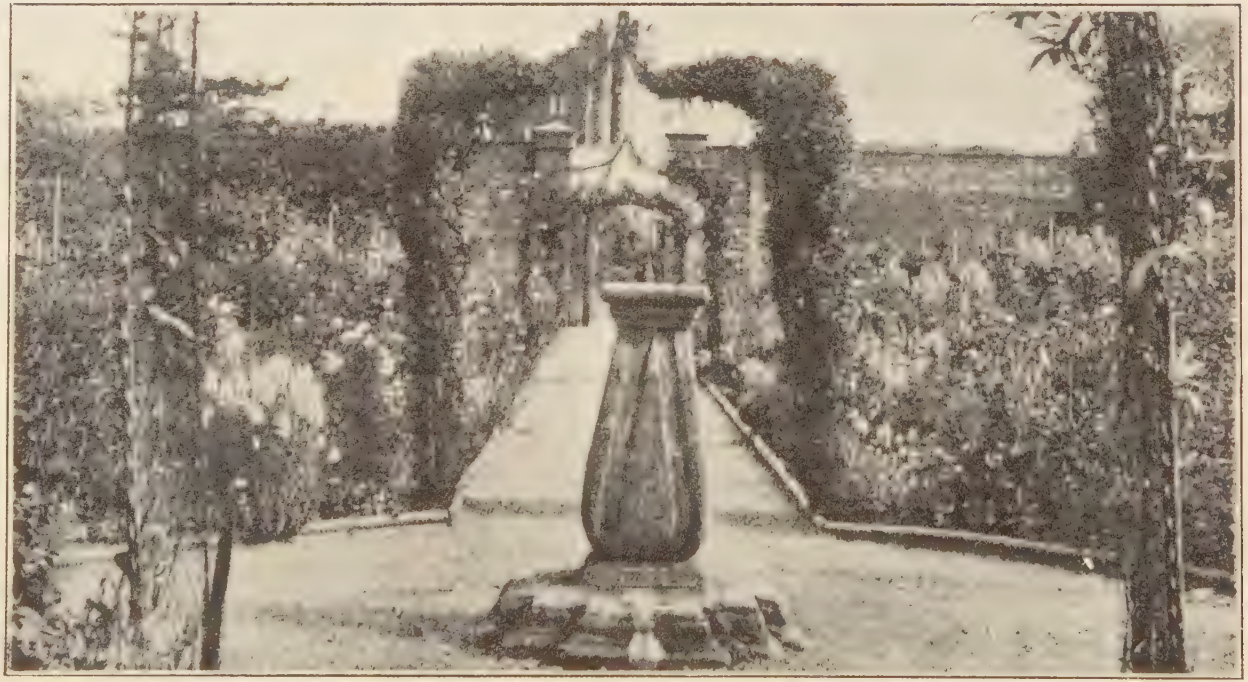
which rendered in English reads thus:

Like wine, fine,
Driveth away care,
So medicine cureth pain,
And delivers us from suffering.

Belgium is specially rich in mottoes, inscriptions, and carvings as house decorations, and no town more so than curious and picturesque old Bruges. In fact, sculptures and inscriptions are so many that I cannot enter on their description, and I now take a long flight southwards. One of the most feeble of any house, or any other inscription with which I am acquainted, is to be seen in Madrid. Above the harmless-looking lions supporting the celebrated fountain in the Alhambra, the following statement may bring consolation to the nervous and too imaginative spectator:

'O THOU WHO BEHOLDEST THESE LIONS CROUCHING, FEAR NOT; LIFE IS WANTING TO ENABLE THEM TO EXHIBIT THEIR FURY.'

Concluding my series of house inscriptions, I now pass on to those on sundials, bells, organs, etc.



THE PETTON PARK SUNDIAL, FORMERLY AT STANWARDEN HALL. DATE INSCRIBED 1560.

[*To face p.* 115.

PART V

INSCRIPTIONS ON SUNDIALS, BELLS, ORGANS, ETC.

Sundials.

THE science of marking the flight of time before the existence of clocks and watches, or their predecessors the clepsydras,—which measured the hours by the pouring of water from a graduated vessel,—was handed down to us from the East at a very remote period. My present object is to deal with the inscriptions upon a few sundials, such as are to be found in various parts of the United Kingdom and a few other countries.

There are some in Ireland that are stated to belong to the seventh and eighth centuries. Their form is peculiar—flat vertical slabs of stone set up in ancient graveyards, like tombstones—and their special use was, apparently, to mark the canonical hours for prayer. In this respect they served the same special purpose as those on the Mohammedan mosques, which, moreover, were supplied with indicators to remind the worshippers of Mecca. It may suffice to note their existence, without a description of any in particular.

A few curious dials are still extant in London, and amongst them that in the garden of Clement's Inn, Strand, may be worth a visit. It represents a Moor, life-sized and painted black, kneeling on a raised stand of four graduated stone steps—after the ancient models—and supporting a dial on his head. It is supposed to have been brought from Italy, and placed there by John Holles, second Earl of Clare, who made the Clare Market, and built and improved so extensively in that neighbourhood. The statue is believed to be of bronze, though disfigured with paint. Speaking of these same Earls of Clare, I may observe that a tumulus in the churchyard of Trelleck, Monmouthshire, which in ancient times was surrounded by a moat, was surmounted by the keep of a castle belonging to them. It stands in the village, and in the churchyard there is a sundial, erected in 1689, upon three sides of which the three distinctive wonders of the locality are depicted. First, the before-named tumulus, thought to be Roman, with inscriptions as to the great number of persons buried there; the second wonder consisting in three stone pillars, of 8, 10, and 14 feet in height respectively, recording the victory of Harold on that spot; and, lastly, bearing a representation of a well, and two cups. Whether the three pillars were erected by the victorious Harold, or were of still more ancient date, and due to the Druids, is a matter of question.

We have a considerable number of dials, but

none bear a better motto than that to be seen on one near Lichfield, in Shenstone Churchyard. The cross surmounts a pillar, and is placed in a leaning position, and the shadows are cast on the figures engraved on the sides of the shaft by the arms of the cross. It is not one of the ancient examples, but the lady who erected the dial had drunk deeply in the same pious and poetical spirit which imbued her predecessors in performing similar good work:

'If o'er the dial glides a shade, redeem
The time; for, lo, it passes like a dream.
But if 'tis all a blank, then mark the loss
Of hours unblest by shadows from the cross.'

The above-named cruciform dial is, as you might observe, vertical in its position; but it is sometimes employed horizontally, as, for example, at Hurstpierpoint, Sussex. There it is placed on the schoolhouse, and its motto is a good one, inscribed in Latin, but translated for the benefit of general readers, and runs thus:

'THE WAY OF THE CROSS IS THE WAY OF LIGHT.'

Another example is to be found on an old-fashioned dial in a Sussex garden, bearing a fourfold inscription on its plate, each severally designed for one of the four seasons, beginning with spring:

'After darkness light;
Alas! how swift!
I warn whilst I move;
So passes life.'

Returning on our quest to London, we may find a few more worth notice. One stood in the old Temple Gardens, the inscription on which is reputed to have been given by the Lord Chancellor Bacon. The story recorded in connection with it is, that when at work in his chambers a student intruded on him to ask for a motto for their new sundial. He had to prefer his request a third time before receiving an answer, when the great man looked up, and replied with irritation, 'Sirrah, be gone about your business.' 'A thousand thanks, my lord, the very thing for a dial! Nothing could be better!'

Another of our London mottoes was that on a dial at Paul's Cross, in Latin:

'I NUMBER NONE BUT SUNNY HOURS.'

Over a house built by Lord Stair (Sir James Dalrymple), in an old court entitled General's Entry, there is an ancient dial bearing the motto,

'WE SHALL DIE ALL,'

a play on the designation of the time-recorder.

No resident in this vast Metropolis of ours, nor any acquainted with Edward Walford's most interesting history of old London, could be ignorant of the name of one locality designated the Seven Dials. In former times I have driven through that queer old, disreputable-looking quarter, the repository for birds, squirrels, dogs, cages, curiosities, and dirt, and always wondered

where the seven dials were, and vainly seeking for some dilapidated vestiges on the corner walls of every street converging there to a common centre. I might have searched till the present day, and abandoned the quest far sooner than I did, had I earlier informed myself on the question by a reference to *Evelyn's Diary* (October 5, 1694). There it is recorded that the seven dials were all represented on one pillar, the several faces turned towards each street respectively, and were severally constructed—of course, to suit the different aspects taken. The style of the pillar was Doric, and each dial measured a square foot in dimensions. It was constructed by a Mr. Neale, and the old relic is still in existence; but you must go out of London to find it, for having been taken down in the vain hope of finding treasure buried beneath it, in 1773, it was carried away, and set up at Weybridge, on the village green.

Another of our London dials, and one of a curious character, since it was so contrived as to act without a gnomon, was made by a Mr. John Leak, and set upon a composite pillar at the corner of Leadenhall Street, when Sir John Dethick, Knight, was Lord Mayor. The dial was a globe, so placed as to be half in sunshine and half in shadow. In Joseph Moxon's old work on astronomy and geography, printed and sold by him A.D. 1659, at his shop, 'the Signe of the Atlas,' there is an engraving of this old dial, which also combined a fountain. There were

four figures, apparently of women, and about half life-size, standing just above the plinth, below the column, and above the fountain; and on a slab on one side of the square four-sided plinth (raised on steps from the ground) was a long inscription. What information it gave I cannot say—what solemn monitions. The whole structure performed its work and its silent mission, however, and has passed away with those whom it served.

Stanwardine Hall, near Baschurch, Salop, was the seat of the Corbet family, related to friends of mine. It is a fine Elizabethan structure, now used as a farmhouse; but the dial, one of pillar form, was to be seen in front of the hall, on which the Corbet arms are still to be seen, with the date 'Anno 1560'; now at Petton Park. The silver plate upon it bears the inscription:

'He that will thrive
Must rise at five.
He that hath thriven
May lie till seven.
He that will never thrive
May lie till eleven.'

On the left side the couplet is inscribed:

'In the houre of deathe,
God be merciful unto me.'

And on the right side the lines:

'For as Tyme doth haste,
So life doth waste.'

To myself, as a member of the most ancient and venerable of all existing Orders—the Knights

Hospitallers of St. John of Jerusalem—perhaps the dial at Millrigg, Culgaith, near Penrith, may have a special interest. Millrigg was taken from the Order of Henry VIII., and given to a gentleman named Dalston. There he resided, and there he died, A.D. 1692. The Knights Hospitallers had succeeded the Knights Templars, to whom the house originally belonged, together with the Manor of Temple Sowerby. But when the religious houses were dissolved, and knightly communities, as well as those of the monks, were despoiled of their property, the Dalston family was presented with that of the nursing as well as military Order of Hospitallers.

To return to the ancient dial at Millrigg (see Frontispiece). It has four sides, two of these bearing inscriptions of a singularly quaint character. The play on two words, one in English but the other in French, points to the travels of these Crusaders through France, and to their acquaintance with that language. The motto consists of a dialogue between the dial and the passenger on the one side, and on the other the summing-up of the sage monitor's conclusions from the reply received:

'*Diall.*
Staie, Passinger.
Tell me thy name,
Thy Nature.

Pass.
Thy name is die
All. I a Mort all
Creation.

Diall.
Since my name
And thy nature
Soe agree,
Thinke on thy selfe
When thov looks
Vpon me.'

I have been in Yorkshire, but never at Leyburn. My indebtedness is to Mrs. Gatty for the beautiful motto over the door of a schoolmaster's house at that place (see p. 53), of which she does not name the date. At all events, the orthography gives evidence that it is not ancient. So far as possible, I have endeavoured to thank my fellow-writers for the liberty I have taken in making quotations.

I have more than once paid visits to friends in Derbyshire, and while there made excursions to places of interest in that beautiful part of the country; amongst others to Bakewell Church, a very fine structure, and containing some remarkable monuments. High up on the wall there is an oval-shaped dial, dated 1796, on which is inscribed the passage of Holy Writ:

'IN SUCH AN HOUR AS YE LOOK NOT FOR, THE SON OF MAN COMETH.'

Before taking leave of this county, where there is so much to admire and to linger over, I must give another example of a dial which is to be seen at Eyam, where I used to visit friends who owned the ancient manor-house, with its terraced

gardens and tapestried rooms. The village is of historic interest, rendered so by its remarkable and touching records of the Great Plague of 1666, and of fortitude and passive heroism, never before nor since surpassed. I saw and sketched the house where the plague first broke out, and spent an evening in the old rectory house, inspected the ancient parish register to see the entries of those who perished, and noted that only one marriage took place during the three years of that awful visitation, and (to my satisfaction) that the loving couple survived it. In the churchyard is a beautiful runic cross, and the tomb of the heroic Mrs. Mompesson, wife of the equally heroic and devoted Rector; and of these and the church I also made a sketch. On the south porch of the latter there is a dial, bearing the inscription of various places, to signify their several differences of time from our own; also the tropics of Cancer and Capricorn are denoted upon it, together with the motto,

'INDUCE ANIMUM SAPIENTEM. 1775,'

which, being interpreted, means, 'Put on a wise mind.' The names of the churchwardens of that time are likewise inscribed upon it.

You may often see an upright four-sided stone in country graveyards and market-places, on the top of which is a dial of later date, apparently, than the pillar supporting it. The latter is, in fact, only the broken stump of a cross, the top,

with the arms, having been destroyed by order of Queen Elizabeth, in her zeal to do away with a religious emblem of that character; but I myself imagine that some of these demolitions of crosses were due to the Puritan soldiers.

The so-called Queen Mary's Dial, at Holyrood, is erroneously so entitled, since it was erected by Charles I., and presented by him to Queen Henrietta. He had it made by one John Mylne, at a cost of £408 15s. 6d., Scotch currency.

One of the ring dials to which I before referred is in the possession of Mrs. Dent of Sudeley Castle, which was found at Kemerton Court, Gloucestershire. The numerals are inscribed inside it, and it is designed to be hung up in some place where a ray of sunshine can pass through a sliding hole, and down upon the right number.

Before concluding this notice of English dials, I must name one more, dated 1658, and known as Sir Francis Howard's dial. It is to be seen on the lawn at Corby Castle, not far from Carlisle, his seat. He was the grandson of Thomas, fourth Duke of Norfolk. It is one that has a special interest to me, for family reasons, as Sir Francis married, secondly, a daughter of Sir Henry Widdrington of Widdrington Castle, Northumberland. The dial is four-sided, and bears a shield on each. The emblems of the Passion, the cock that crowed, and many other objects connected with our Lord's trial and crucifixion, appear on one of the four

shields; the arms, impaled, of Howard and Widdrington on another; on a third, the family initials; and on the fourth the motto. And what a world of intense feeling underlies the last exclamations, three times repeated, and which no addition of strong and more explanatory words could possibly intensify. The imagination of a reflective mind is left to supply these, and to realize the whole of what is implied, though unspoken.

'DEATHE, JUDGMENT, HEAVEN, HELL—UPON THIS MOMENT DEPENS ETERNITIE. O ETERNITIE! O ETERNITIE! O ETERNITIE! 1658.'

What more can I add to this that would not serve to weaken its powerful appeal to the imagination and the conscience?

And now, before taking leave of the subject of sundials, I must redeem a promise of replying to any suggestions of difficulty in reference to the extraordinary phenomenon recorded concerning the dial of Ahaz. I quote from a work entitled *True Philosophy*:[1]

'When it is a question of any act performed by the Creator, you must either deny His existence or take for granted His omnipotence. Then, if you accept the latter, that He should cast a shadow on the sundial, a miraculous shadow not to be accounted for by ordinary causes, or that He should delay the course of this little world—an atom in His great dominion of worlds on worlds

[1] By S. F. A. Caulfeild. Hatchards, Piccadilly, W.

—must seem, as it actually must be, a matter of equally trifling difficulty. The one act of supreme will and infinite power is quite the same as the other.'

Over and above this view of the case, it may interest the reader to know that Herodotus, the father of profane history, declares (according to the traditions of the priests of Egypt, from whom he received the information), that 'in very remote ages the sun had four times departed from his regular course, having twice set where he should have risen, and twice risen where he ought to have set.'

Now, the existence of such a statement, related and credited as history by the learned in those ancient days, is a very remarkable fact, coinciding as it does with the two narratives given in Holy Writ. However accounted for, such extraordinary phenomena are clearly attested as having been seen at some certain periods, marvellous to the historians, but none the less absolutely believed and attested. I now quote a communication from one of our most learned and able controversialists of the day, Mr. B. Harris Cowper, to whom I referred on the question:

'Josh. x. 12, etc.—The incident recorded here involves a double difficulty. The Hebrew itself is obscure, and includes a quotation from another book, the Book of Jasher—lost. But no doubt a supernatural intervention is described, and one to be received as a matter of faith. The physical

phenomenon is, of course, inexplicable, unless it denotes the apparent prolongation of daylight, which could be produced by retarding the earth's motion on its axis or by modifying the refractive power of light. Your own suggestions, therefore, practically accord with mine.

'2 Kings xx. 11.[1]—The statement here, and in Isaiah, is explicit, and I think the miracle probably was due to the second of the causes suggested—*i.e.* the modification of the refractive power of light. All miracles are referable to the supremacy over natural laws which He who ordained them maintains, and proves when and how He pleases.

'If you believe that the Supreme Being was capable of creating what we call "natural laws," it can be no greater difficulty to believe that He has power to change those laws, or to modify them according to His own supreme will and Divine pleasure, condescending as He does to the necessities and comprehensions of His finite creatures, He spoke to men in ancient times "by signs and wonders" suited to their condition; this He has declared in the written revelation vouchsafed to their descendants. May not this suffice to those who are compelled to accept as facts so much in their own mysterious threefold being that is to them inexplicable, and that in spite of all their profound scientific investigations? Yes, and throughout all Nature how much is there which they are as utterly unable to deny as to explain!'

[1] Also see Isa. xxxviii. 11.

I will now give a few examples of an interesting character, to be found by ramblers on the Continent, beginning with a dial on a suppressed monastery near Florence, which is worth a record, and of which the translation runs thus:

'My life is in the sun; God is the life of man;
Man without Him is as I am without the sun.'

There is a sundial near Venice which bears the motto:

'NON NUMERO HORAS NISI SERENAS'

—freely rendered, 'I count none but serene (*i.e.* cloudless) hours'; and on a small house on the Route du Var, near Nice, you may see:

'IO VADO È VENGO OGNI GIORNI, MA TU ANDRAI SENZA RITORNI'

(I go and come every day, but thou shalt go without return).

Horace gives the motto for one,

'CARPE DIEM'

(Make the best of the day); and from the Book of Job another is supplied:

'GRESSUS DENUMERAT';

somewhat freely rendered, 'Thy steps are counted.

Another motto gives the warning:

'DUBIA OMNIBUS, ULTIMA MULTIS'

(Uncertain to all, the last to many).

Again:

'SUPREMA HÆC MULTIS FORSANTIBI'

(The last to many, perhaps to thee).

Another is taken from the Psalms, and a second from thence or the Book of Isaiah:

'UMBRÆ TRANSITUS EST TEMPUS NOSTRUM'

(As transitory as the shadow is our time).

A third, not located, runs thus:

'DIES MEI SICUT UMBRA DECLINAVERUNT'

(My days are as a shadow that declineth).

Again, we find:

'FESTINAT SUPREMA'

(The last hour hastens).

Also:

'VOLAT SINE MORA'

(It flies, and tarries not).

On a dial belonging to Cardinal Richelieu was the inscription:

'NEC MOMENTUM SINE LINEA.'

At Bourges we may find the words:

'La vie est comme l'hombre,
Ensensible en sou cours;
Ou la croit immobile,
Elle avance toujours.'

I do not know where the following is to be found, but it might at least serve as a suggestion:

'SI NESCIO, HOSPES, SUNT NEC ORACULA PHŒBE, CONSULA; RESPONDENT, HOC TIBI DISCE MORI.'

(If thou knowest them not, stranger, these are the oracles of Phœbus, consult them; they reply to thee. Learn to die!)

On the old sundial at the Palais de Justice, Paris, the inscription found in letters of gold:

'SACRA THEMIS MORES, UT PENDULA DIRIGIT HORAS'

(or, Holy justice guides manners, as this dial does the hours).

It would appear that M. de Fienbet, Counsellor of State to Louis XIV., erected on the front of his town residence the figures of Labour and Repose, supporting a sundial, and inscribed the motto:

'PLURES LABORI, DULCIBUS QUIDAM OTIIS'[1]

(or, Many to labour, some to sweet ease).

In the gardens of his country-house there was an isolated dial bearing the words:

'DUM FUGIT UMBRA, QUIESCO'

(While the shadow flies, I am at rest).

Turning our steps to Switzerland, we shall find that dials are not lacking, though I shall only record two specimens worthy of special notice.

In the Canton of Uri, near Altdorf, at a village named Erstfelden, in the valley of the Reuss, you may see a dial on the wall of the church. Those who travel in Switzerland cannot fail to observe that scene-paintings on the walls both of churches

[1] I think this is a misprint for *otis*.

and houses are very common; and these are representations of sacred figures and subjects, legends, armorial bearings, and historical events. In the case under present description the painting is somewhat remarkable. The dial in question seems to have heraldic supporters, for two skeletons, one on each side, hold it up. It is circular in form, and the gnomon proceeds out of the face of the sun, which surmounts it. The motto is inscribed above it, and beneath are the crossbones, and an inscription too much defaced to be deciphered, but the following is perfectly preserved:

'WACHET; DENN IHR WISSET NICHT, UM WELCHE STUNDE EUER HERR KOMMEM WIRD'

(St. Matt. xxiv. 42).

At Aynho another good motto appears, *i.e.*:

'YET A LITTLE WHILE IS THE LIGHT WITH YOU: WALK WHILE YE HAVE THE LIGHT';

and the warning is an apt one, whether regarded as having reference to the waning of the daylight on the dial, or to the brief season of life, and the light of life in the soul. 'Yet a little while am I with you,' said the Light of the World, 'to guide your steps by My Gospel of Peace, to that far-off land, where your sun shall no more go down.'

Bells.

With reference to inscriptions on bells, I will give some representative examples. It would be outside my object to do more than give a few words as to the origin of bells themselves. The explorer Layard found some in bronze in the palace of Nimrod during the excavations at Nineveh, and it may be remembered that even the site of the ruins was undiscovered for some 2000 years! Bells were rung in ancient Egypt to announce the festival of Osiris; the Jewish high priests wore them as decorations on their vestments; as, likewise, the pagan priests of Cybele, at Athens, employed them in their rites. They were in use amongst the early Romans; and the first indication on record as to their employment in Churches is ascribed to Paulinus, A.D. 400. He was Bishop of Nola in the Campania, from whence the term campanile, a bell-tower. They were introduced into France a hundred and fifty years later than in our own country. Benedict, Abbot of Wearmouth, imported them in 680 from Italy. Bede, in the seventh century, names them, and St. Dunstan hung many here in the tenth; but the first full peal was sent over to King's College, Cambridge, by Pope Calixtus III. in 1456, which remained the largest in England for three hundred years. Bells were common in Germany and Switzerland in the eleventh century.

There is a bell in the Temple of Clars, at Keinto, Japan, which is covered with Chinese and Sanscrit characters, but which the Japanese scholars have not as yet been able to translate, and no record appears to exist of the period when it was cast. It is 24 feet in height, and is 16 inches in thickness at the rim. It is without a clapper, and is struck by a sort of wooden battering-ram on the outside. The largest bell in the world is that of Moscow, which is upwards of 21 feet in height and diameter, and weighs 193 tons. But it fell, and a piece was broken out in a fire, and it has ever since been utilized as a chapel, but can never more be heard as a bell. According to Strabo, the monument to Porsenna was decorated with pinnacles, each surmounted by bells. In England, 'bellmen' were appointed in London to proclaim the hours of the night before public clocks were in use, and were generally employed in and about 1556. Each rang a bell, and cried, 'Take care of your fire and candle; be charitable to the poor, and pray for the dead.'

At Hernhut, Moravia, a religious verse was sung, significant of the number of the hour, in succession, after the ringing of the bell; and at Hospenthal, Switzerland, on the old route over the St. Gothard, I have myself heard such night-watchmen going their rounds with lanterns, and pounding heavily with their long staves on the road; but they did not ring a bell—they chanted instead.

The ancient bell of Candonagh Church, Co. Donegal, is believed to date from before the sixteenth century. The inscription is in Latin of very corrupt character, viz.:

'SANCTA MARIA, ORA PRO NOBIS . RECARDUS POTTER . DE VRUCIUM . NE FECIT ALLA.'

It is believed to be of Spanish origin, and saved from a ship of the Armada, which was wrecked off the coast of Innishowen, and found a shelter and a renewed vocation at a few miles' distance inland in the Co. Donegal. The height of the bell is 17½ inches, the diameter at the mouth 20 inches, and the weight 120 pounds.

Upon the most ancient specimens of bells the inscriptions are in the Lombardic and black-letter characters. Then followed the use of Roman capitals.

The bells at Graveley, Cambridgeshire—four in number—are thus inscribed:

First (treble): 'God, of His marce, hear us all.'
Second: 'When vpon that we do call.'
Third: 'O priese the Lord thearfore, I say.'
Fourth (tenor): 'I sound vnto the living when the soole doth part away.'

The ancient church of Little Sodbury having been demolished, and having neither chancel nor graveyard, built on a rock on the western slope of the Cotswold Hills (north-east of Bristol), a new church was built at the foot of the hill, below the manor. Most of the materials were utilized,

as well as the old windows and the bell, the latter being encircled by the motto:

'GOD SAVE THE QUEEN, AND SEND US PEACE. A.R. 1707.'

The modern church has been given the name of its predecessor, St. Adeline. Who she was appears to be a mystery.

The tenor bell at West Keal, Lincolnshire, is inscribed with the couplet:

'To speak a parting soul is given to me;
Be trimm'd thy lamp, as if I toll'd for thee';

and at Strathern, Leicestershire:

'My roaring sounde doth warning give,
That men cannot heare always lyve.'

At Whitchurch, Hants, the tenor bell, serving as a passing-bell, is inscribed with the words:

'When I toll
The Lord save the soul.'

Two Latin inscriptions may be named, one at Warmington, Northants, viz.:

'VITAM METIOR MORTEM PLORO'

(or, I measure life, I weep on death);
and at Hambleton, Rutland, the very evangelical and 'reformed' sentiment:

'NON SONO ANIMABUS MORTUORUM SED AURIBUS VIVENTIUM'

(or, I do not ring for the souls of the dead, but for the ears of the living).

Inscriptions referring to marriages are likewise to be found—as, for instance, the fifth bell at Coton-in-the-Elms, Derbyshire, dated 1786:

'The bride and groom we greet,
In holy wedlock joined;
Our sounds are emblems sweet,
Of hearts in love combined.'

Again, in reference to bells employed at funerals, an inscription on the third bell at Brant Broughton, Lincolnshire, which was cast in 1792, runs thus:

'Beg ye of God your soul to save
Before we call you to the grave.'

It is inscribed in capital letters.

To the practice which obtains in some places, of tolling after a funeral, we find a reference on the tenor bell at Horbling, Lincolnshire—*i.e.*:

'DE FUNCTOS PLORO, VIVOS VOCA, FULGERA FRANGO.'

This also is in capital letters. Or,

'JE PLEURE LES MORTS, J'APPELLE LES VIVANTS, JE DÉTOURNE LA FONDRE.'

I may now give a few examples of an earlier date, on bells which were founded and inscribed in the sixteenth century. At St. Peter-the-Less, Chichester, the third bell bears the motto:

'PRAYSED BE THY NAME, O LORD. 1580.'

At Butleigh, Somerset, the second bell:

'GEVE THANKS TO GOD. ANNO DOMINI 1596.'

And in the same county, at Hemington, the third bell:

'PRAYES GOD. J. W. 1592.'

In Sussex, at Lindfield, the fifth of the peal bears the motto:

'ALL HONER LAVD AND PRAIS BE VNTO THE, O GOD. 1573.'

At Eaton, Leicestershire, the fourth bell is inscribed:

'JHESES BE OVR SPEED. 1589';

and at Hacconby and Thornton Curtis, both in Lincolnshire, the mottoes are respectively:

'FEARE GOD, AND KEEPE HIS LAVE. 1596';

and on the third bell of the peal last named, the Latin words:

'O DEUS ABSQUE PARE FAC NOS TIBI DULCE SONARE. 1592'

(or, O God, make us sound sweetly to Thee, without an equal).

On the third bell at Scalford, Leicestershire, we find a loyal motto:

'GOD SAVE THE QUEENE. 1595';

and equally so the inscriptions at Arthingworth and Bugbrook, and at East Farnden, Northamptonshire, all of them of the sixteenth century, and having reference to Queen Elizabeth.

At Passenham, Northants, we may find on the fourth bell:

'A TRUSTY FRENDE IS HARDE TO FYNDE. 1585.'

At Chidham, Sussex, on the first bell:

'I LIVE IN HOPE. I. W. 1586.'

There are many that bear mottoes in Latin, of which some have been already given, and on others (tenors) reference is made to their use as 'sermon bells,' as, for example, some found in the Midland counties, viz.:

'I will sound and resound unto Thy people, O Lord,
With my sweet voice, to call them to Thy word';

and,

'I ring to sermon with a lusty bome,
That all may come, and none may stay at home.'

The small 'sacring-bell,' which is named in the 'Edwardian Inventories,' hung in the chancel in the sixteenth century, was also called the 'Agnus-bell.' It was rung at the Elevation, and was followed by the singing of the *Agnus Dei.*

For much I have said on the subject of bells I am indebted to *A Book on Bells*, by the late Thomas North, F.S.A., edited by the Rev. W. Beresford, which I recommend to the reader's study; and only fear my extracts have been too copious, my gleanings from this interesting work commencing with the bells at Graveley, Cambridgeshire.

The inscription on 'Mighty Tom,' of Christ Church, Oxon., which, after sundry mischances, was brought to perfection by Christopher Hodson, a London founder, is a long and curious one,

for which I refer the reader to the book before named, from which I venture to abstract a few more—as, for example, the motto on a bell at Alkborough, Lincolnshire:

'YESV : FOR : YI : MODIR : SAKE : SAVE : AL : YE : SAULS : THAT : ME : GART : MAKE : AMEN.'

Mr. North says that of bells cast in the fourteenth century and down to the Reformation period, many were dedicated to the Holy Trinity, but a more usual form of inscription was:

'JHESVS NAZARENSUS REX IVDEORVM,'

engraved in capital letters.

On the third bell at Moningham Church, Lincolnshire, may be seen:

'HOC NOMEN IHVSVS EST AMOR MEVIS'

(This name Jesus is my love).

In the parish church of Windsor there is a peal of eight bells, of which two were presented by Lord Marsham, who recast the others. On every bell there is an inscription, in text characters, without variation (on two the motto in prose):

'I and my seven sisters here
Were given by the Cofferer.
And if you wish his name to know,
My elder sister will you show.

'Lord Marsham, Cofferer to Queen Anne, gave these two bells, and new cast the other six, in the year 1707.'

Leaving the shores of England we find much with reference to bell mottoes in Germany, Swit-

zerland, and the Tyrol, and begin with an example at Cologne, which I obtained from a small German book respecting such, and others on organs, etc.:

'St. Martin wennt man mich;
Zum Dienste Gottes ermahne ich,
Den Donner Zerschlage ich,
Die Todten beklage ich,
Die Sünder bekehre ich,
Dass du tebest ewiglich.'

'Edmund Pipin, in Cöllen, gosse mich' ('In Kein-Martin, in Coln, 1721').

Translated thus:

St. Martin people name me;
For the service of God I take courage
The thunderstorm I break,
The dead I mourn,
The sinner I convert,
That thou livest evermore.

Edmund Pipin, in Cöln, founded (or cast) me.

There is one on a bell at Markoldendorf, in Hanover, on the Ilm, dated 1557, viz.:

'Sanctus Martinus ben ich genannt,
Den von Markoldendorf wohlbekannt;
Dess müssen sie oft und viel geniessen;
Darum sie mich auch liessen giessen.'

(Holy Martin am I named,
That at Markoldendorf was well known;
Which you must often, and much, enjoy;
For which you also caused me to be cast.)

'An einem Glocken kann man spüren
Die Ding' so einen Prediger gebühren;

Gott loben und führen in rechter Lehr,
Das Volk versammeln und die Schaar
Zu Kirchen und zu aller Zucht;
Bringt gut Trempel und gute Frucht.
Germsa, 1650.'

(On a bell one may remark
The things which become a preacher:
To praise God and to conduct in the true doctrine,
To assemble the people and the crowd
In church, and take to discipline,
Gives good example and good fruit.)

There is an inscription to be found at Leipzig —the Münchglocke auf dem Thomasthurm:

'Gott helfe, dass mein Klang und Schall
Viel lange Zeit gehöret werd
Bei Jung und Alt allüberall,
Sammt Gottes Wort auf dieser Erd';

which I translate thus:

God grant that my clang and resonance
For long time may be heard
By young and old everywhere,
Sounding God's word over the land.

In Switzerland, as elsewhere, bells are named. At Hermanie, in Valais, the church bell is thus inscribed:

'J'appelle à vous mon Dieu
Les peuples de la terre;
Écartez de ce lieu
La foudre, et la tonnerre.'

On the silver bell of Geneva there are these words:

'J'ai une ame sainte, et spontanée pour honorer Dieu,
Et l'invoquer pour la délivrance de la Patrie.'

On another bell may be found the following motto:

'Quand tu m'entends, Chrétien, quel est ton sort;
Je sonne à ta naissance, et je pleure à ta mort.'

Posy Rings.

I have promised to give a few examples of posy-ring mottoes, and explain, in the first place, that, according to Dr. Cobham Brewer, a 'posy' means a copy of verses presented with a bouquet, the term being a contraction of the word *poesy*. It is also applied to the bouquet itself alone. Shakespeare speaks of 'the posy of a ring,' meaning the motto; and Spenser speaks of a 'bridegroom's posies,' meaning the flowers only. One historical posy ring must find a place in my list as of the first importance amongst them.

The device of the daisy and fleur-de-lis was adopted by St. Louis, both as representing his wife, Marguerite of Provence, and his own armorial insignia; and having caused a ring to be made encircled with a wreath of these flowers, enamelled in relief, and holding a large sapphire, he had the latter engraved. The two representative flowers above named formed the device, accompanied by the inscription:

'HORS C'EST ANEL, POINT N'AY AMOUR.'

The signification is clearly expressed that his Queen and his country absorbed all his thoughts and affections, so far, at least, as this world was

concerned. The collection of old ring mottoes now given are taken as they are supplied by Dr. Brewer, viz.: AEI, the Greek for 'always.'

'FOR EVER AND FOR AYE.'

'IN THESE MY CHOICE I DO REJOICE.'

'LET LOVE INCREASE.'

'MAY GOD ABOVE INCREASE OUR LOVE.'

'NOT TWO, BUT ONE TILL LIFE IS GONE.'

'MY HEART AND I, UNTIL I DIE.'

'WHEN THIS YOU SEE, THEN THINK OF ME.'

'LOVE IS HEAVEN, AND HEAVEN IS LOVE.'

'WEDLOCK, 'TIS SAID, IN HEAVEN IS MADE.'

These are all old mottoes, and many more could be added to the list.

Organ Inscriptions.

Of inscriptions on organs I will give but two representative examples. One may be seen on the Cathedral at Marienwerder, the capital of West Prussia, situated on a tributary of the Vistula, and its cathedral dating from the thirteenth century. The inscription is a long one:

'Organist, merk was ich sag:
Ruf Gott an, andächtig schlag,
Greif nicht falsch, nichts Leichtfert Gesspiel
Allein der Geminde Nutz sei dem ziel,
Nach dem Chor dich auch richte sein,
Im Herzen sollst andachtig sein,
So wird Gott durch dies Werk geehrt,
Traurigkeit auch in freud' verkehr.'

Of which this is the translation:

Organist, mark what I say:
Fear God devoutly, and play not false notes;
Only play for the benefit of the people.
Accompany the choir well;
You must be serious at heart.
So will God be honoured by this instrument.
Sorrow will be turned into joy.

The second I read on one of our English organs, but cannot now locate it—*i.e.*:

'LET EVERYTHING THAT HATH BREATH PRAISE THE LORD.'

Coin Inscriptions.

It is a matter worth observation that the singularly devout feeling in the German-speaking nations not only is rendered patent to all who are acquainted with their homesteads, but that it finds expression even upon their coins. Out of a large number given in the *Deutsche Ausschritten an Haus und Geräth* (published by William Hertz, Berlin), I give a few representative examples:

'Wenn das Glück zu der thut wenden,
So hast du freund' in allen Enden;
Wenn aber das Glück verschwindt,
Der selben sich nicht einer findt.
1583.'

(When good fortune to thee doth turn,
So hast thou friends in every place;
But when good fortune vanishes,
You, yourself will not find one.)

'Gottes Wort, und steuern geben,
Hilft zu diesem, und jenem Leben.
Kupferschaupfennig,
Gotha, 1726.'

(God's Word and taxes give
Help [?] to this and future life [?].)

Again, the following time-honoured motto:

'Im Kreuze nur beständig sei,
Gott ficht dein' Noth und steht dir bei.
Medaille auf Saltburger,
Emigraten, 1522.'

Translated, it reads thus:

In crosses only be constant;
God sees thy need, and stands by thee.

When in the Italian part of the Dolomite country last autumn, I visited the small museum at Pieve de Cadore, the birthplace of Titian. Amongst other interesting relics of ancient times, there was a collection of coins and medals, and on one of the latter were the following words:

'FACIO VOTE DIO, ED A MARIA, DI NON PRESTAR SOLDI, NE FAR PIGGIARIA,'

the translation of which is, 'I have vowed to God and to Mary, neither to lend money, nor to become surety.' (The Italian is of ancient type.)

Struck on a medal by Queen Elizabeth on the defeat of the Spanish Armada:

'AFFLAVIT DEUS, ET DISSIPANTUR'

(The breath of God has gone forth, and they are dispersed).

Two Greek inscriptions, one on the monument erected to Leonidas, King of the Spartans, and his brave companions, who perished with him at the siege of Thermopylæ:

'GO, PASSENGER, AND TELL AT SPARTA, THAT WE DIED HERE IN OBEDIENCE TO HER SACRED LAWS.'

Inscription on the Temple of Æsculapius in Epidaurus:

'PURE SOULS ALONE ARE PERMITTED TO ENTER HERE.'

One of the very scarce inscriptions to be found on pulpit hour-glasses, which are akin in character to those on sundials, may be recorded. Indeed, so far as my own researches have extended, either from personal observation or from records derived from others, the following example is quite unique. On the pulpit hour-glass at Hurst, Berkshire—a county rich in records of the past, whether of ancient or subsequent times—the motto is inscribed:

'AS THIS GLASS RUNNETH, SO MAN'S LIFE PASSETH.'

It appears on the curious wrought-iron frame and support which is surrounded by oak and ivy leaves.

Of Masonic inscriptions a few words may be said.

During my stay at Bergen I visited the unique wooden church Stave-Kirke, at Fantoft, within a drive of the first-named town, of which church I took a photograph. On the left-hand doorpost there were very Masonic-looking inscriptions, consisting of three incised devices, apparently made with a knife, and headed 'A,' 'B,' 'C' respectively. No light has been thrown, so far as I know, upon these inscriptions.

At Guisborough (Yorks) Priory, at Elgin Cathedral, and at Donne Church there are Masonic markings also, and ancient ones at Tewkesbury Abbey; at Bridlington Priory Church, Yorks, A.D. 1270 to 1310 (environs[1]); at Bangor Cathedral, North Wales, in the south arcade, the tower (1530), and in the north arcade. Of course, being a woman, I am unable to decipher their meaning, but to name the fact may afford a pleasure to any Mason reader who may visit these churches.

A brass Masonic square was found at Limerick in 1830, when taking down Baal's Bridge, bearing the following inscription:

'I . will . striue . to . liue . [1517]
With . loue . and . care
Upon . ye . leul .
By . ye . square.'

The arms of the square measure 4½ inches outside. To 'act on the square' appears to have a Masonic origin.

[1] French for 'about.'

It seems a rather serious omission to record no memorial epitaphs in a representative collection of inscriptions. But even one or two may suffice.

In Exeter Cathedral the monument of Margaret Bohun and her husband, Hugh Courtenay, third Earl of Devon, may be seen, her feet resting on a swan—both the charge on her family escutcheon, was their personally adopted badge. Their son was the 'blind good Earl' of Devon,—the fourth of his line,—and on his monument, at Tiverton, the celebrated inscription is recorded to have been sculptured; alas! no longer to be seen, as the ancient church was destroyed by the Puritans in the Parliamentary Wars. The inscription runs thus:

'Hoe, hoe! who lies here?
I, the good Erle of Devonshire,
With Maud, my wyfe,—to mee full dere,—
We lyved together fyfty-fyve year.

'What wee *gave*, wee *have*;
What wee spent, wee had;
What wee lefte, wee loste.'

Another inscription, breathing the same beautiful sentiments—but by whom written does not appear to be recorded—is inscribed on a brass in St. Albans:

'Lo, all that ever I spent,
That sometime had I;
All that I *gave* in good intent,
That now *have* I;

That I never gave, nor lent,
That once had I;
That I *kept* till I went,
That *lost* I!'

The author's name is not attached to it, as I observed, but it may be said of that gracious being, whose heart and nature are thus word-painted, and portrayed in lovely colours, 'He (or she) being dead, yet speaketh'; or, more correctly expressed, having passed out of mortal ken for a brief season.

Merge any desire to 'take' in the greater joy to 'give,' yet be ready ever to receive graciously; for so you will still fulfil the obligation of 'giving' by conferring on another that greater pleasure, instead of reserving it wholly to yourself; for it is said, 'It is more blessed to give than to receive'; 'Do good, and lend; hoping for nothing again'; and He who left us this beautiful 'law of love' was 'kind to the unthankful.'

CONCLUSION

This very limited collection of Inscriptions has included some of extreme antiquity. But there is one—dating back to a long-ago age—which is *utterly dissimilar* to any here recorded, *i.e.* writing traced by the spectral 'fingers of a man's hand,' on the plaster of a palace wall, and guided by some unseen Agent. A ghastly message of Divine wrath was thus conveyed to an impious King, by whom the Temple of the Most High had been sacrilegiously robbed to supply the gold and silver vessels for the despot's profane carousal. No wonder that 'his countenance changed, and his knees smote one against the other.' The graven images—he and his lords had praised in their drunken songs—were ignored in their hour of appalling terror; and the outraged Divinity remembered by the Queen only, whose Prophet she counselled the King to consult.

How read that mysterious inscription? One clause will suffice as a message to the reader, and supply a subject for the gravest thought and searching self-examination:

'TEKEL!'

'Thou art weighed in the balance,
And found wanting!'

THE END

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